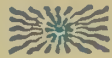




CATALOGUE  
PHOTOGRAPHS



BOSTON  
CAMERA CLUB



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THE BOSTON ART CLUB  
AT THEIR GALLERIES

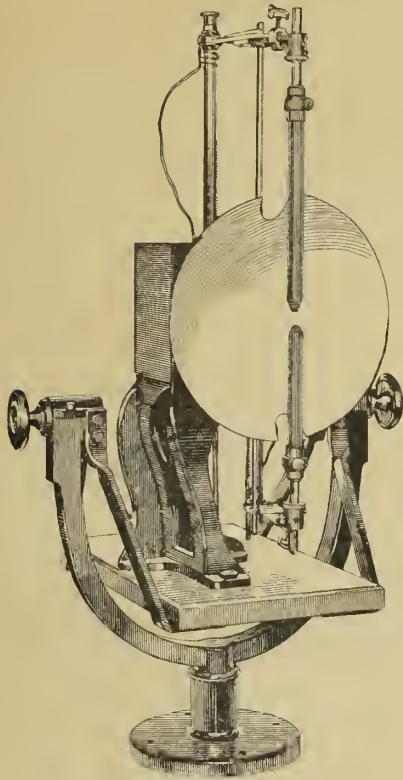
1892



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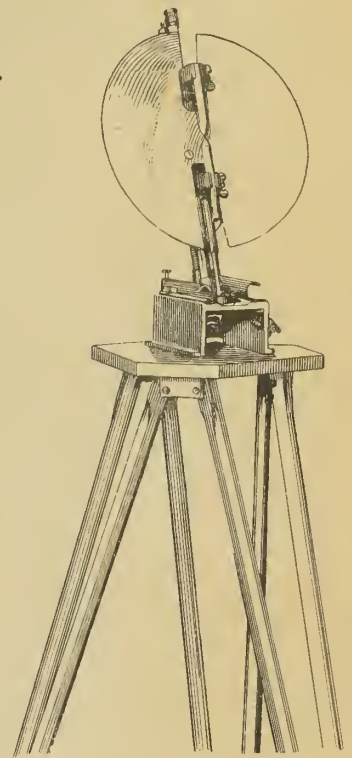
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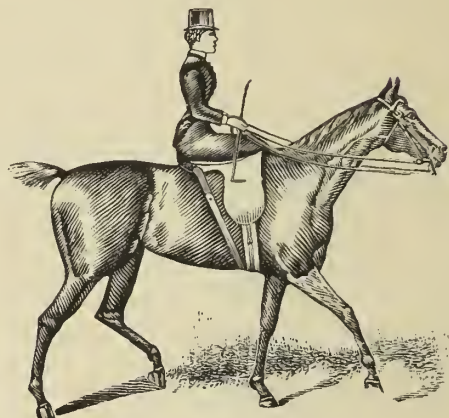
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NEGATIVE BY JOHN C. LEE.

A. W. ELSON & CO. BOSTON. PHOTOGRVURE

# CATALOGUE OF EXHIBITS

AT THE

## Fifth Annual Joint Exhibition

OF THE

Photographic Society of Philadelphia,  
The Society of Amateur Photographers of New York,  
and The Boston Camera Club.

UNDER THE AUSPICES OF

# THE BOSTON CAMERA CLUB.

---

OPEN TO ALL PHOTOGRAPHERS—AMERICAN AND FOREIGN.

---

AT THE GALLERIES OF THE

## Boston Art Club, Boston,

MAY 2 TO MAY 7, 1892, INCLUSIVE.

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BY BENJAMIN KIMBALL  
1892

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## . . Preface . .

THE last generation has been notable for a wonderful advance in the discovery of new processes and appliances in the art of photography, and so rapidly has step followed step that there has not been time for the full development of its possibilities, particularly in the direction of beauty or truth of pictorial representation. This wealth of material and method has in a degree justified the opinion hitherto common among artists that photography is little more than a process in which tools and chemical agents work almost automatically, and produce a lifeless result, with nothing of æsthetic or artistic selection, composition, or treatment.

Professionals, or those who practise the art in its remunerative applications, have done much to perfect technical processes, but have done little to change the opinion of which we speak by using the camera as the artist uses his pencil or his brush. The opening of the art to the great army of amateurs has, however, already brought about a significant change in the estimation in which photography is held by artists of discrimination.

Not that the great mass of amateur work maintains a high standard. This is not to be expected, when it is possible for a person with an hour's instruction to produce photographs at once possessed of merits and faults each equally beyond his comprehension. The movement has, however, called into the field many persons of a true instinct in art, with powers of discrimination and selection, who have acquired sufficient mastery over the technique to reproduce some measure of the beauty which they see. They have worked *con amore*, bound by no traditions, courageous in experiment, having regard only for the result. It is by such workers as these, caring only for beauty and truth, that the possibilities of their art in reproducing beauty and truth have been unfolded.

The number of steps in the process of making a photograph which call for the exercise of the same artistic powers that must be possessed by the painter will be surprising. The artist-photographer must select his picture with reference to its composition of lines, masses of light, shade, and texture. By his choice of lens he determines the width of angle or the scope of the picture. In focussing and diaphragming, he divides his definition and his vagueness to suit the requirements of his sense of pictorial beauty.

His development is almost as individual as the handling of a painter's brush, which chooses between the minute exactness of a Pre-Raphaelite or a Düsseldorf canvas and the poetic vagueness of a Corot. In printing he has a wide range of expression. He may use the gloss of albumenized paper, the rough surface of Whatman's drawing board, the lustrous sheen of Japanese papers, or the rich depths of a carbon film. Although confined to monochrome, the various toning baths and the pigments of carbon films open to him an infinite variety of colors, comprising the lustres of gold, silver, platinum, and other metals, deep charcoal blacks, and the chalk reds of Botticelli. It is, however, not the wealth of materials so much as the artistic discrimination in the use of them which is illustrated by the amateur work of to-day, and in which progress is now being made.

It is the hope of the Committee of the Boston Camera Club, in charge of the Fifth Annual Joint Exhibition of the three leading societies of amateur photographers of New York, Philadelphia, and Boston, that the pictures shown will exemplify more fully than ever before this artistic tendency in photography. That its work may be recognized by a tribunal eminent in this field, it has selected as judges three artists whose standing in their diverse lines of work gives to their decision the highest weight.

The Committee has in mind the compliment paid by painters to a sister art, when, to distinguish the artist from the mechanical workman or copyist, they gave to a certain class of etchers the title of "Painter-Etchers"; and it trusts that in work with the camera there may be those who will win for the honor of their art and themselves the title of "Painter-Photographers."

. . List of Illustrations . .

- Number One. "*Figure Study*," from negative taken by Mr. John C. Lee, of the Boston Camera Club, with a Euryscope No. 3 lens upon a Cramer plate, and developed with Pyro-Ammonia. Reproduced in Photogravure by Messrs. A. W. Elson & Company of Boston, and printed upon Plate paper . . . . .  
 Frontispiece
- Number Two. "*A Forest in Winter*," from negative taken by Mr. William Sumner Briggs, of the Boston Camera Club, with a Ross lens upon an Allen & Rowell film, and developed with Pyro. Reproduced in Gravure-Etching by Mr. John H. Foster, of Boston, and printed upon Plate paper . . . . .  
 To face page 8
- Number Three. "*Portrait of a Boy*," from negative taken by Mr. George M. Morgan, of the Boston Camera Club, with a Ross lens upon a Seed plate, and developed with Pyro. Reproduced in a Gelatine print by the Heliotype Printing Company of Boston, and printed upon Japanese paper . . . . .  
 To face page 24
- Number Four. "*Salting the Sheep*," from negative taken by Mr. Charles H. Currier, of the Boston Camera Club, with a Dallmeyer lens upon a Seed plate, and developed with Pyro. Reproduced in Photogravure by the Heliotype Printing Company of Boston, and printed upon Japanese paper . . . . .  
 To face page 40
- Number Five. "*Portrait*," from negative taken by Mr. Benjamin Kimball, of the Boston Camera Club, with a Euryscope No. 3 lens upon an 8 x 10 Seed 26x plate, and developed with Hydroquinone. Reproduced in Gravure-Etching by Mr. John H. Foster, of Boston, and printed upon Plate paper . . . . .  
 To face page 56
- Number Six. "*A Rural Group*," from negative taken by Mr. Wilfred A. French, of the Boston Camera Club, with a Voigtländer's No. 2 Euryscope lens upon a Carbutt B plate, developed with Pyro-Potash. Reproduced in a Gelatine print by the Heliotype Printing Company of Boston, and printed upon Plate paper . . . . .  
 To face page 72

## Artists and Artisans

### Of the Book.

Mr. Ludwig Sandoe Ipsen made the design for the cover.

Mr. William Sumner Briggs, Mr. Charles H. Currier, Mr. Wilfred A. French, Mr. Benjamin Kimball, Mr. John C. Lee, and Mr. George M. Morgan, all of the Boston Camera Club, made the original negatives of the illustrations.

The Heliotype Printing Company, Mr. John H. Foster, and Messrs. A. W. Elson & Company, all of Boston, reproduced the negatives in Photogravure, Gravure-Etching, and Gelatine Prints.

Messrs. Phelps, Dalton & Company made the cover plates and special ornaments.

Mr. George H. Ellis printed and bound the book.

### Of the Medal.

Mr. Ludvig Sandøe Ipsen made the original design for the medal awarded at this exhibition.

The Shreve, Crump & Low Company made the mould and cast the medal in bronze.

### Of the Diploma.

Mr. Benjamin Kimball, of the Boston Camera Club, made the original photographic design for the diploma, which was adjudged by Mr. C. Howard Walker the best design submitted in a competition open to members of the Photographic Society of Philadelphia, the Society of Amateur Photographers of New York, and the Boston Camera Club.





# CATALOGUE.

## PHOTOGRAPHS.

MR. FRANCIS BLAKE,  
Auburndale, Mass.

*Boston Camera Club.*

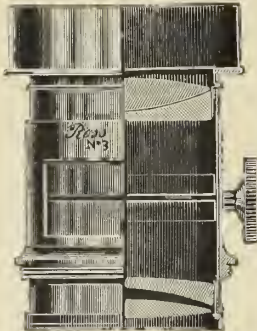
### INSTANTANEOUS PICTURES.

#### LAWN TENNIS.

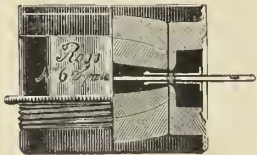
			<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print</i>
1	A	Mr. E. J. Hall, Jr., winner of the Longwood and several other tournaments, 1891. Forehand Service.	3 B Dallmeyer, full opening.	Elliott's Hydrochione.	Standard.	Bromide enlargement about three diameters.
	B	" Forehand Volley.				
	C	" " "				
	D	" " "				
	E	" " "				
	F	" Backhand Volley.				
	G	" " "				
	H	" " "				
	I	" Forehand Stroke.				
	J	" Backhand Stroke.				
	K	" " "				
	L	" " "				
2	M	Mr. E. J. Hall, Jr. Backhand Stroke.				
	N	" Volley.				
	O	" Lob.				
	P	" Forehand Smash.				
	Q	Mr. R. D. Sears, Champion of the United States, 1881 to 1889, and Double Championship, 1882 to 1889. Forehand Service. Beginning.				
	R	" Forehand Service. Middle.				
	S	" Forehand Service. End.				
	T	" Forehand Stroke. Beginning.				
	U	" Forehand Stroke. Middle.				
	V	" Forehand Stroke. End.				
	W	" Backhand Stroke. End.				



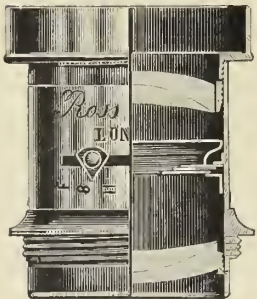
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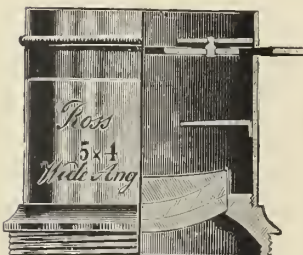
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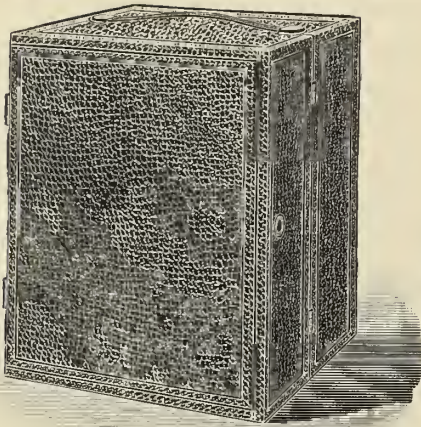
<p>x Dr. James Dwight, Double Championship of the United States, 1882-83-84-86-87. Champion North of England. Champion West of England. Reversed Service.</p> <p>3 A to L inclusive, Mr. Thomas Pettitt, Professional Court Tennis Champion of the World. Professional Lawn Tennis Champion of America.</p> <p style="text-align: center;">VARIOUS SUBJECTS.</p> <p>4 A, B, C, D "Cow Pony" at Sharp Canter.</p> <p>5 A Pigeons in Flight. B " " " C Boy on Bicycle. D Engine of New York Express. Speed. 48 miles an hour.</p> <p>6 Portrait (enlarged from 5 x 8 Plate).</p>	<p>Lens.      Developer.      Plate.      Print.</p> <p>3 B Dallmeyer, full opening.      Elliott's Hydrochione.      Standard. Bromide enlargement about three diameters.</p> <p>3 D Dallmeyer.</p>
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Negatives and positives the work of the exhibitor. Exposures were made with "focal-plane" shutter made by exhibitor. Exposures of original negatives of plates in Frame No. 1 and of plates M, N, O, and P, in Frame 2, were half a thousandth of a second each. Exposures of plates Q, R, S, T, U, V, W, and X, Frame 2, of plates in Frame 4, of plates A, B, and C, in Frame 5, were one thousandth of a second each. Exposure of plate D in Frame 5 was four thousandths of a second.

MR. CLARENCE B. MOORE,  
1321 Locust Street, Philadelphia.  
*Photographic Society of Philadelphia.*

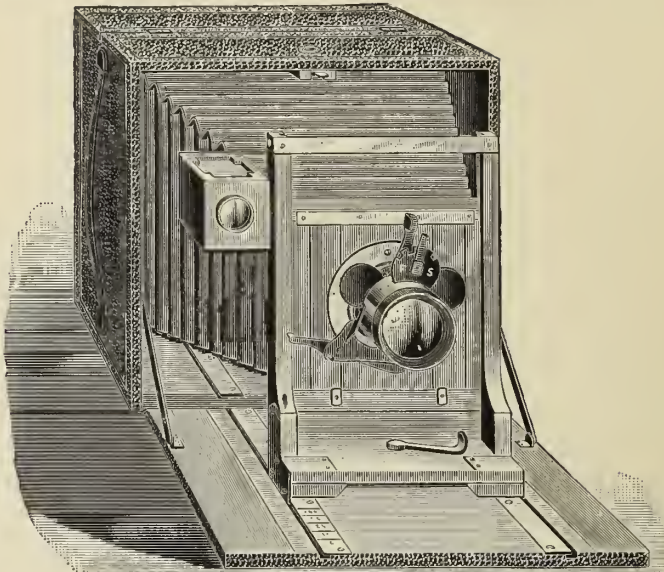
	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
7 Portrait Study.	Beck.	Pyro-Soda.	Seed 26.	Platinum Sepia.
8 Uncle Zeke (not retouched).	Francais.	Eikonogen.	"	Silver, Gold Toned.
9 The Coming Race.	"	Pyro-Soda.	"	Platinum.
10 Orange Mounds, Florida.	"	Pyro-Potash.	"	"
11 Small Culprit.	"	Pyro-Soda.	"	"
12 South Florida Kitchen.	"	Pyro-Potash.	"	"
13 Rural Politics.	"	Pyro-Soda.	"	Platinum Sepia.
14 On Poquessing Creek.	"	"	Cramer C.	"
15 An Open Countenance (not retouched).	"	Pyro-Potash.	Seed 26.	"
16 Patience.	"	Pyro-Soda.	Cramer C.	"
17 High Noon.	"	"	Seed 26.	"
18 Study in Posing (not retouched).	Beck.	{ Eikonogen- Hydrochinon. }	"	"
19 Portrait Study.	"	"	"	" Sepia.
20 " " (not retouched).	"	Eikonogen.	"	"
21 Knock dat Chip off.	Francais.	Pyro-Potash.	"	"

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22 Castleton, Derbyshire, England.	} Ross	} Rapid Rect.	} Carbutt	} Bromide
23 Tintern Abbey, Monmouthshire, England.				
24 Brook near Dolgelly, N. Wales.				
25 The Nant Gwnant, Beddgelert, N. Wales.				
26 The River Conway, Betteos-y-Coed, N. Wales.				
27 " " " " "				

Development and positive, work of exhibitor.

MR. WALTER G. CHASE,

10 Central Street, Boston.

*Boston Camera Club.*

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
28 The Amateur Violinist.	Eurygraph.	Hydro.	Carbutt.	Silver.
29 Japanese Girls.	Dallmeyer.	"	Cramer 50.	"
30 Portrait.	Eurygraph.	"	"	"
31 A, B, C Japanese Dancing Girls.	Dallmeyer.	"	"	"
32 Miss Howells.	Euryscope.	"	"	"
33 Umbrella Mender.	Dallmeyer.	"	"	"
34 Portrait.	"	"	"	"

Exposure and development, work of exhibitor.

MR. M. E. RENCURREL,

7 Cedar Street, Charlestown.

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
35 A Modern Priscilla.	Waterbury.	Pyrogallic.	Chatauqua.	Bromide Enlarg.
36 A Twilight Melody.	"	"	"	"
37 Oldest House in U.S., Pembroke, Mass., built A.D. 1628.	"	"	"	Albumen Paper.

Exposure and development and print of 37, work of exhibitor.

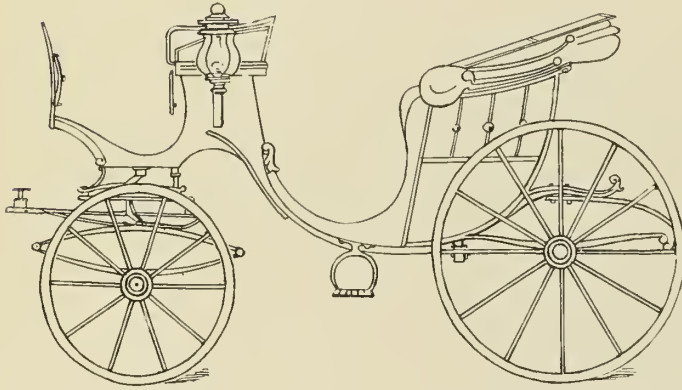
MR. ADAM DISTON,

Leven, Fife, Scotland.

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
38 Relics.	Dallmeyer's	Portrait.	Pyro.	Mawson.
39 The Broken Toe.	"	"	"	Platinum.
40 After the Storm.	"	"	"	Silver.
41 The Deserter's Home. An Alarm!	"	"	"	Platinum.
42 A Wee Customer.	"	"	"	Silver.
43 Highland Smugglers.	"	"	"	"

Exposure, development, and print, work of exhibitor.

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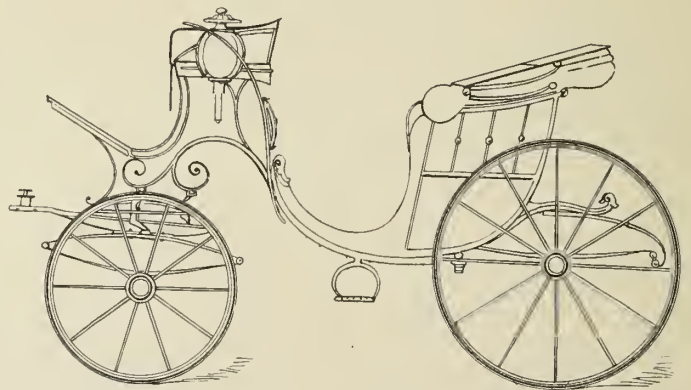
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*Northern Counties Society.*

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
44 The Topper.	Dallmeyer's R. R.	} Pyro and Ammonia.	Edwards.	Platinotype.
45 Reflections.	"			
46 The Last Rehearsal.	"			
47 Lighten our Darkness, O Lord!	"			
48 Crewel (cruel) Works.	"			
49 The Smoky Tyne.	"			
50 The Boat Builders.	Darlot's Portrait.			
51 Tam O'Shanter and Souter Johnnie.	"			
52 The Rivals.	Dallmeyer's R. R.			
53 Rare old Gossips.	"			
54 In the Twilight.	"			
55 Foggy Weather.	"			

Negatives and positives, work of exhibitor.

MR. CLEMENT WILLIAMS, F.R.I.B.A.,

13 Akeds Road, Halifax, England.

*Halifax Photographic Club.*

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
56 A Sea Dream.	} Single Meniscus, 30 in. Focus.	Alk-Pyro.	Ilford Slow.	Carbon.
57 A Coming Storm.				
58 Sail on, Little Boat, for the Night is Bright.				
59 Listening to the Cuckoo.				

The three sea pictures are from direct negatives, 20 x 16 in., and are not enlargements. The negatives were taken with a pale smoked glass screen in front of the lens, the invention of exhibitor. The woodland scene is also direct. The four negatives are untouched, and no double printing.

MR. F. DUNDAS TODD,

29 Pansmore Place, Edinburgh.

*Edinburgh Photographic and (Edinburgh) Viewfinders.*

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
60 Baiting the Lines.	R. R.	Pyro-Am.	Ilford.	Platinotype.
61 A Village Smithy.	W. A.	"	Thomas.	"

Exposure, development, and print, work of exhibitor.

MR. HOWARD R. BARTON,

70 Trinity Terrace, Boston.

*Technology Photographic Society.*

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
62 An Overflow from the Mill-race on the Walkill River, Hamburg, N.J.	Ross R. S.	Pyro-Soda.	Seed 26.	Carbon.
63 The Old Mill-race on the Walkill, Hamburg, N.J.	"	"	"	"
64 Resting.	Gundlach.	Eiko-Potash.	Allen & Rowell.	Albumen.

Exposure and development, work of exhibitor.

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Boston, Mass.

*Boston Camera Club.*

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
65 After the Shower, Boston Harbor.	Euryscope.	Pyro-Soda.	Cramer.	Plain Salt.
66 Sunrise, Nantucket.	"	"	"	"
67 " "	"	"	"	"
68 Twilight, Boston Harbor.	A. G. Clark.	"	"	"
69 Surf, Nahant.	Darlot.	"	"	"
70 Wood Island.	"	"	"	"
71 Young America.	Euryscope.	"	"	"
72 Beggar Girl.	"	"	"	"
73 At Crescent Beach.	"	"	"	"
74 A Summer Afternoon.	Darlot.	"	"	"
75 Behind the Clouds.	"	"	"	"
76 The Children's Paradise.	"	"	"	"

Exposure and development, work of exhibitor.

MR. CHARLES L. MITCHELL, M.D.,  
1016 Cherry Street, Philadelphia, Pa.

*The Photographic Society, Philadelphia.*

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
77 The Loen Vand at Vasenden, Norway.	Steinheil.	Hydro-Eiko.	Carbutt Ortho. Film.	Eastman's Bromide.
78 The Naero Fjord at Gudvangen, Norway.	"	"	"	"
79 The Old Borgund Church, Norway.	Beck.	"	"	"
80 The Sandven Vand, Hardanger, Norway.	Ross.	"	"	"
81 The Lote-fos Hardanger, Norway.	Steinheil.	"	"	"
82 In the Maderaner Thal, Switzerland.	"	"	"	"

Exposure, development, and print, work of exhibitor.

MR. WM. GARRISON REED,  
19 Kilby Street, Boston.

*Boston Camera Club.*

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
83 North Conway and Kearsarge.	Beck.	Ox.	A. & Rowell.	Eastman's Bromide Paper.
84 Goodrich Falls.	"	"	"	"
85 Old Shingle Mill, Kearsarge.	"	"	"	"
86 Swift River Falls.	"	"	"	"
87 Mount Chocorua and Lake.	"	"	"	"
88 Cathedral Ledge.	Darlot W. A.	"	"	"
89 West Channel of the Saco.	Beck.	"	"	"
90 Old Mill Pond, North Conway.	"	"	"	"
91 Saco River and Mount Washington.	"	"	Carbutt Ortho. Film.	"
92 White Horse Ledge.	"	"	A. & R. Film.	"

Exposure, development, and positives (excepting No. 92), work of exhibitor.

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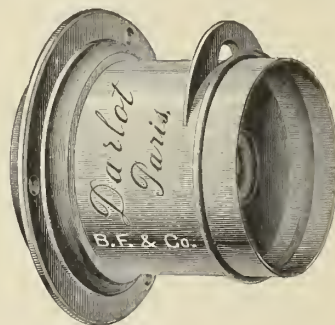
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MR. HAMILTON EMMONS,

London, England.

*The Camera Club, England.*

		<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
93	Native Dahabayahs, Egypt.	Pyro.	England's Film.	Plain Silver Paper.
94	The Last Rays of Sunset.	"	"	"
95	Then came Still Evening on.	"	"	"
96	Harvest Time.	"	Carbutt's Film.	"
97	The Western Waves of Ebbing Day.	"	England's Film.	"
98	Sunset on the Nile.	"	"	"
99	In the Fayum, Egypt.	"	"	"

Exposure, development, and print, work of exhibitor.

MR. ROBERT S. REDFIELD,

3706 Walnut Street, Philadelphia.

*Photographic Society of Philadelphia.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
100	Hesitation.	12 in. Ross R. S.	Pyro-Soda.	Cramer.	Black
101	Mending their Ways.	16 " Dallmeyer R. R.	"	"	} Platinotype Hot Process.
102	A Morning by the Brook.	16 " "	"	Seed.	
103	Warranted Safe and Gentle.	16 " "	Eiko-Hydro.	Cramer.	Sepia
104	Navigation.	16 " "	"	"	} Platinotype Hot Process.
105	Study of Sheep.	16 " "	"	"	

Exposure, development, and print, work of exhibitor.

MR. ARTHUR R. WILMARTH,

51 Eliot Street, Jamaica Plain, Mass.

*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
106	Dropping Corn.	Dall. 6½ x 8½.	Pyro-Potash.	Seed.	Brom. Enlarg. Silver Print.
107	Cinnamon Roses.	"	"	"	Japan Paper, Silver Print.
108	Richardson's Creek, Merrimack River.	"	"	Harvard.	Clemons Paper, Silver Print.
109	A Winding Way.	"	"	Seed.	Salted Paper.
110	Mill Pond, West Boxford, Mass.	"	"	Carbutt Ortho.	"
111	Brook at West Townsend, Mass.	"	"	Seed.	Silver Print, Japan Paper.
112	November.	"	"	"	"
113	Elm Trees.	"	"	"	Kallitype, Japan Paper.

Exposure, development, and print, work of exhibitor.



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MR. W. S. CLOW,  
The *Press*, Philadelphia.  
*Philadelphia.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
114	828 in the Sun.	Beck.	Eiko-Hyd.	Eagle.	Platinum.
115	Solid Comfort.	"	"	"	"
116	Making Apple Butter. The Start.	"	"	"	"
117	Making Apple Butter. The Finish.	"	"	"	"
118	Roadside Gossip.	"	"	"	"
119	Listen to my Tale of Woe.	"	Pyro-Soda.	"	Silver.
120	Home at Last.	"	"	"	"

Exposure, development, and print of No. 118, work of exhibitor.

MISS HELEN M. MURDOCH,  
62 Clifford Street, Roxbury, Mass.

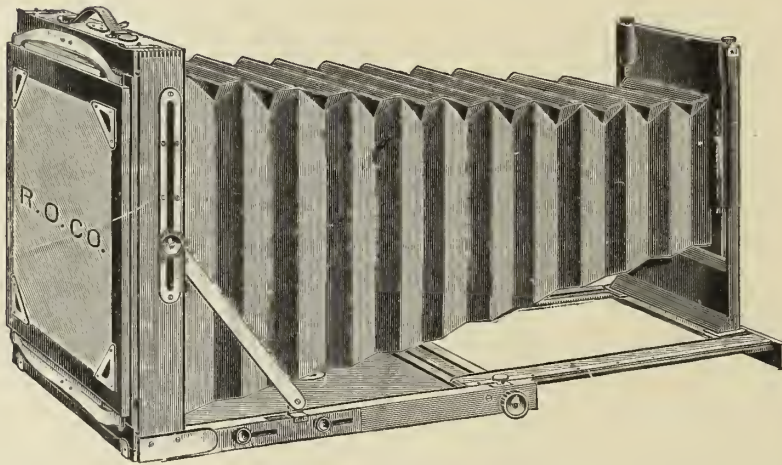
		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
121	A Taken by Moonlight. October.	Hawk-eye.	Hoover.	Harvard.	Contact Bromide.
	B Eclipse of the Moon, November 15, 1891. Negative enlarged by C. H. Carrier.	"	"	"	"
	C Taken by Moonlight. February.	"	"	"	"
122	A U. S. S. "Chicago."	"	"	"	"
	B " " "Newark."	"	"	"	"
	C " " "Boston."	"	"	"	"
	D " " "Atlanta."	"	"	"	"
	E " " "Yorktown."	"	"	"	"
	F " " "Vesuvius."	"	"	"	"
123	Cobweb on a Foggy Morning.	"	"	"	"
124	Studies on Orthochromatic Plates.	"	"	"	"

All exposures and prints, and all developments except No. 123, work of exhibitor.

MISS ALICE G. CHANDLER,  
Lancaster, Mass.

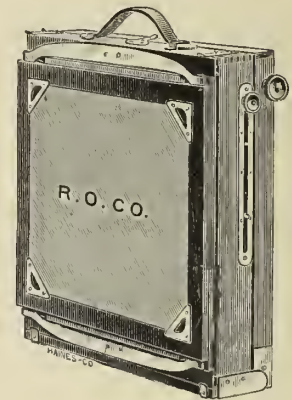
		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
125	A Brown October's Wood.	Euryscopic Rectilinear.	Hydrochinon.	Allen & Rowell.	Eastman's Bromide B.
	B The Frost Spirit comes.	"	"	Chautauqua.	"
	C The Dusk of Fir and Pine.	"	"	Allen & Rowell.	"
	D The Song of April Brooks.	"	"	Chautauqua.	"
	E The Swimming Hole.	"	"	Forbes.	"
	F The Seven-bridge Road.	"	"	Allen & Rowell.	"
	G The Last Load.	"	"	Chautauqua.	"
	H Through the Blossomed Apple-boughs.	"	"	"	"
	I 'Most Milking Time.	"	"	"	"
	J Virgin Snow Path.	"	"	"	"

# The "Universal" Camera.



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SIZE OF VIEW.	SINGLE SWING.	DOUBLE SWING.
3½ x 4½	\$27 00	\$29 00
4 x 5	28 00	30 00
4½ x 6½	30 00	32 00
5 x 7	33 00	35 00
5 x 8	36 00	38 00
6½ x 8½	40 00	43 00
8 x 10	45 00	48 00
10 x 12	52 00	56 00
11 x 14	60 00	65 00
14 x 17	72 00	80 00
17 x 20	90 00	100 00



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		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
K	The Haunted House.	Euryscopic Rectilinear.	Hydrochinon.	Chautauqua.	Eastman's Bromide B.
L	At Set of Sun.	"	"	"	"
M	An Old Settler.	"	"	"	"
N	Why doesn't He Come?	"	"	Allen & Rowell.	"
126. O	King of the County.	"	"	Chautauqua.	"
P	Where the Rude Forefathers of the Hamlet sleep.	"	"	Rochester.	"
Q	The White Pagodas of the Snow.	"	"	Chautauqua.	"
R	Twilight on the River.	"	"	Seed.	"
S	Beside the River's Tranquil Flood.	"	"	Chautauqua.	"
T	The Homeward Path.	"	"	"	"
U	Maiden Meditation.	"	"	"	"
V	Where the Gentle Nashua flows.	"	"	"	"
W	The Old Causeway.	"	"	"	"
X	The Ford.	"	"	"	"
Y	Grandmother's.	"	"	"	"
Z	The Haunt of the Pickerel.	"	"	"	"
A A	The Winter's Grasp.	"	"	"	"
B B	The Walnut in the Pasture.	"	"	"	"

Exposures, development, and prints, work of exhibitor.

MR. CHARLES I. BERG,

34 Gramercy Park, N. Y. City.

*N. Y. Society A. P.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
127	A { Posing and Lighting.	Dallmeyer.	Hydrochinon.	Seed 26.	Platinotype.
	B {				
	C {				
	D {				
	E {				
	F {				
	G {				
128	A { Portraits.	"	"		Aristo
	B {				Matt Surface.
	C {				

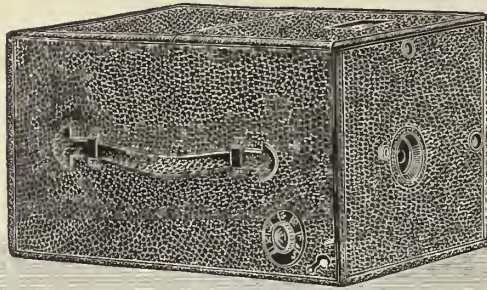
Exposure, development, and print, work of exhibitor.

MISS ROSAMOND W. SILSBEE,

Hotel Nightingale, Dorchester, Mass.

		<i>Lens.</i>	<i>Plate.</i>	<i>Print.</i>
129	The Coquette.	Beck.	Allen & Rowell.	Bromide Enlargement from 4 x 5 in. Negative.

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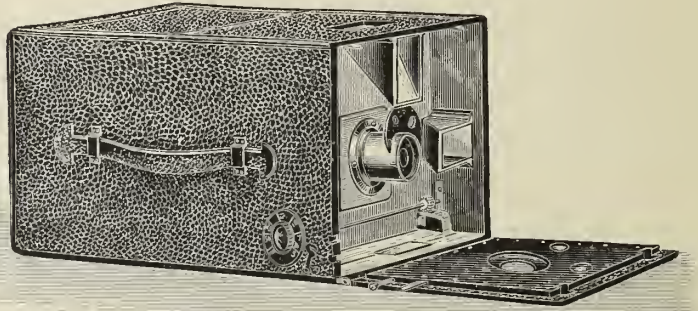
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PORTRAIT.





MR. JOHN C. LEE,  
 Brookline, Mass.  
*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
130	} Portraits.	Euryscope No. 3.	Pyro-Ammonia.	Cramer.	Plain Salted and Albumen.
131					
132					
133					
134					
135					
136					

Exposure and development by exhibitor.

MR. HENRY TROTH,  
 330 Chestnut Street, Philadelphia.  
*Photographic Society of Philadelphia.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
137	On the Rancoças. Brown's Mills, New Jersey.	Bausch & Lomb Rapid Universal.	Hydro-Eiko.	Carbutt "B."	Platinotype.
138	Montmorency River, Canada.	"	"	Carbutt "Eclipse."	"
139	Chaudière Falls, Province of Quebec, Canada.	"	"	"	"
140	Chaudière Falls, Province of Quebec, Canada.	"	"	"	"
141	Road through the Holly, Wildwood Beach, N.J.	"	"	Carbutt "Orthochro."	"
142	A New Jersey Swamp in October.	"	"	"	"

Exposure and development, work of exhibitor.

MR. T. JAMES BABCOCK,  
 Coolidge Avenue, Dorchester, Mass.  
*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
143	A "Grotto," No. Easton, Mass.	No. 3, Eury.	W. A. Pyro-Soda.	Cramer B.	Alb. Silver.
	B "Dear Old Lady."	No. 1, a "	"	" C.	"
	C Residence, Cambridge, Mass.	No. 3, Darlot	W. A. "	Carbutt B.	"
	D "Fern Grotto," No. Easton, Mass.	No. 3, Eury.	W. A. Hydroch.	Cramer B.	"
	E Pierce House, Dorchester.	No. 3, Darlot	W.A. Pyro-Soda.	Carbutt B.	Plain Salt.
	F "Pines," James Russell Lowell, Cambridge, Mass.	"	"	Cramer C.	"
	G "Birches," Franklin Park.	"	"	Carbutt B.	"
	H "Begging for Sugar."	No. 1, a Eury.	"	Cramer C.	Alb. Silver.
	I Lodge Gate, No. Easton, Mass.	No. 3, W. A. Eury.	"	"	B. Plain Salt. Pa. untuned.

Exposure, development, and print, work of exhibitor.

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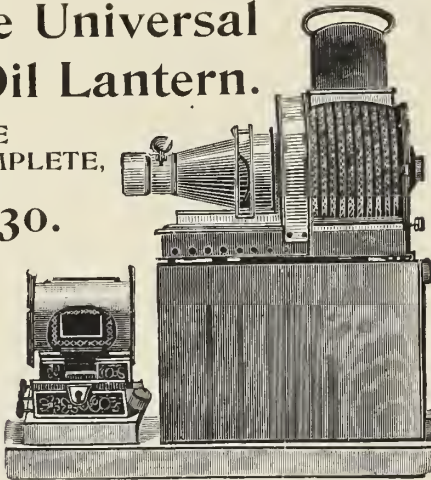
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		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
144	A Sunrise.	Gundlach.	Hydrochinon.	Cramer Isochromatic.	Platinotype (Hot Process).
145	B Sunset. " In maiden meditation, fancy free."	"	"	"	"
146	A Indolence.	"	Pyro-Soda.	"	"
	B "Cheerful Industry."	"	"	"	"
147	"The flower she touch'd on dipt and rose, And turned to look at her."	"	"	"	"

Exposure, development, and print by exhibitor.

MR. JOHN H. TARBELL,  
124 Lexington Avenue, New York.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
148	Twilight in the Adirondacks.	Dariot	R.H. Eiko-Hydro.	Cramer B.	Aristo Paper.
149	Easter-tide.	"	" Pyro-Soda.	"	Clemons Mat
150	A Flashlight Study.	"	"	Cramer's Isochrom.	Surface Paper.
151	Bronze Group of Indians at Entrance of Parliament Buildings, Quebec, Can.	"	Eiko Hydro.	Carbutt's Eclipse Film.	Aristo Paper.
152	Scene at a Quebec Restaurant.	"	" Pyro-Soda.	Stanley.	Kallitype, No. 2.
153	The Citadel of Quebec from the St. Lawrence River.	"	"	"	"
154	A Quebec Window Scene.	"	"	"	"
155	"Sous le Cap" Street, Quebec.	"	"	Carbutt's Eclipse Film.	"

Exposure, development, and print, work of exhibitor.

MR. WILLIAM H. DODGE,  
261 Stevens Street, Lowell, Mass.  
*Lowell Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
156	"When evening touched the mount's high rim, And dark fell on the waves, We only saw processions dim Of clouds, from shadowy caves.		O. A. Euryscope.	Pyro-Spec. Potash.	Carbutt. Omega.
157	In Pastures Green.	"	"	"	"
158	Winter.	"	"	Cramer, No. 60.	"
159	Quietude.	"	"	Spec. Carbutt.	"

Exposure, development, and print, work of exhibitor.

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246 Marlboro' Street.  
*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
160	A Portrait.	Eurygraph.	Hydro.	Stanley.	Alb. Silver.
	B " "	"	"	"	"
	C " "	"	"	"	"

Exposure and development, work of exhibitor.

MR. WILLIAM SUMNER BRIGGS,  
Boston.  
*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
161	Forest in Winter.	Ross.	Pyro.	Allen & Rowell Film.	Plain Silver.
162	The Frozen Brook.	Euryscope.	"	"	"
163	December's Bareness.	Ross.	"	"	"
164	Winter Woods.	Euryscope.	"	"	"
165	The Snow-clothed River.	Ross.	"	"	"
166	Winter Study in an Orchard.	Euryscope.	"	"	"
167	" " " "	"	"	"	"
168	" Hemlocks turned to pitchy black Against the whiteness at their back."	Ross.	"	"	"
169	Winter Study of a Birch Tree.	"	"	"	"
170	Winter Study of a Mountain River.	"	"	"	"
171	Winter Study of a Road at Sunset.	"	"	"	"
172	The Silent Stream.	Euryscope.	"	"	"
173	Poplar Bridge.	Ross.	"	Standard.	"
174	The Mill Farm	Darlot.	"	"	"
175	Meditation.	"	"	Allen & Rowell Film.	"
176	In the Forest.	"	"	Standard.	"
177	A Summer Road.	Ross.	"	Carbutt Film.	"
178	A Duxbury Road.	"	"	Standard.	"
179	The Haunted House.	"	"	Carbutt Film.	"
180	A Mountain River.	"	"	Allen & Rowell Film.	"
181	A Mountain Stream.	"	"	"	"
182	The Lily Pond.	"	"	Standard.	"
183	A Corner of the Lake.	"	"	"	"
184	November.	Darlot.	"	Allen & Rowell Film.	"

Exposure, development, and print, work of exhibitor.

MR. HENRY R. HALLETT,  
310 Harvard Street, Brookline, Mass.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
185	Old Town Mill, New London, Ct., built 1650.	Darlot No. 2.	Pyro.	Carbutt B.	Platinum.
186	Wright Tavern, Concord, Mass., built 1745.	"	"	"	"
187	Minott House, Concord, Mass., built 1780.	"	"	"	"
188	Fairbanks House, Dedham, built 1636.	"	"	"	"

Exposure and development, work of exhibitor.

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MR. QUINCY POND,

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*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
189	Dixville Notch, from 5 x 7 plate.	Ross.	Pyro.	Seed.	Bromide Enlargement.
190	Old Mill, Weston, from 6½ x 8½ plate.	"	"	"	"

Exposure, development, and print, work of exhibitor.

MR. WILLIAM A. FRASER,

314 Fifth Avenue, New York City.

*New York Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
191	A When Daylight dies.	Gundlach.	Pyro.	Seed.	Platinotype.
	B The Winter's Rest.	"	"	"	"
	C Down our Way.	"	"	"	"
192	A Daisies.	Ross.	"	Cramer Iso.	Kallitype.
	B Cousine Roses.	"	"	"	"
	C Dogwood Blossoms.	"	"	Seed.	"
193	A Chrysanthemums.	"	"	Cramer Iso.	"
	B La France Roses.	"	"	"	"
	C Easter Lilies.	"	"	"	"
194	Yellow Jonquils.	"	"	"	"

Exposure, development, and print, work of exhibitor.

MR. EDWARD T. SHERMAN,

271 Warburton Avenue, Yonkers, N.Y.

*American Photographic Conference.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
195	Living Waters. (Landscape study after Corot.)	Apex.	Hydro.	Newcomb & Owen.	Platinum.
196	On the Old Croton Aqueduct.	"	"	"	"
197	Peace. (Landscape with Animal figure.)	"	"	"	"
198	"A drowsiness steals over me when the day's occupation is done."	"	"	"	"
199	Old Orchard Landscape.	"	"	"	"
200	An Old Dutch Porch of 1682.	Hermagis.	"	"	"
201	Old Curiosity Shop.	"	"	"	Silver.

Exposure, development, and print, work of exhibitor.

MR. JAMES L. BREESE,

254 Fifth Avenue.

*New York Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
202	Portrait.	6 D. Dallmeyer.	Rodinal.	Seed 26.	Platinotype.
203	"	"	"	"	"
204	"	"	"	"	"
205	Portraits.	"	"	"	Carbon.

Exposure, development (and prints partially), work of exhibitor.

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MR. JAMES L. LITTLE,

Goddard Avenue, Brookline, Mass.

*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
206	Winter Scene.	Euryscope.	Eikonogen.	Carbutt B.	Bromide.
207	Haying, Midsummer.	Ross.	"	Seed.	"
208	Raccoon.	"	"	Cramer.	"
209	Clumber Spaniels.	"	"	"	"
210	In the Woods.	Anastigmat.	"	Carbutt.	"
211	In the Pines.	Ross.	"	Seed.	"
212	Mansion, Brookline, August.	Dallmeyer.	"	"	"

Exposure, development, and print, work of exhibitor.

MR. JOHN L. STETTINIUS,

158 East 3d Street, Cincinnati, Ohio.

*Amateur Photographers, N.Y.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
213	A The Lover's Leap, Kentucky River.	Dall. R. R.	Pyro.	Seed.	Platinum.
	B Pasque Island, Mass.	"	"	"	"
	C Have some Sugar, Doggie.	"	Eiko-Hydro.	Cramer Isocho.	"
	D Their First Picture.	"	Pyro.	Seed.	"
	E On the White Sand.	Beck.	"	"	"
	F An Ornamented Doorway.	Dall. R. R.	"	"	"
	G Old Fulling Mill, Kentucky.	"	"	"	"
	H Naushon Island, Mass.	"	Eikonogen.	"	"
	I Warm Springs Valley, Va.	"	Pyro.	"	"
214	A Temptation.	"	Eiko-Hydro.	Cramer Isocho.	"
	"There are crimes, Made venial by the occasion, and temptations Which nature cannot master or forbear."				
	B Child Studies.	"	Eikonogen.	Allen & Rowell.	Bromide.
	C Geese.	"	Pyro-Soda.	Seed.	Platinum.
	D A Long, Long Kiss of Love and Youth.	"	"	"	Bromide.
215	A Child Studies.	"	Pyro.	"	Platinum.
	B Child and Cats.	"	Eikonogen.	Allen & Rowell.	"
	C A Bit.	Beck.	Pyro.	Seed.	"
	D Unwilling from the Bath.	Dall. R. R.	Eikonogen.	Allen & Rowell.	Bromide.
	E On the Way to Market.	"	"	Seed.	Platinum.

Exposure, development, and print, work of exhibitor.

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**REGULAR.**

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Size Picture,	3½	3¼ x 4¼	4 x 5
Price, . . .	\$32.50	40.00	50.00

These cameras make 100 pictures without reloading, and have the improved register for counting exposures. Best finish, best Lenses. . . . .

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Size Picture,	4 x 5	5 x 7
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**King of Kameras** — New Barker Shutter, counter on roll-holder to register exposures. Fitted for glass plates when desired. Most practical combined hand and tripod camera. Best finish, best Lenses. . . . .

**DAYLIGHT.**

	A,	B,	C,
Size Picture,	2¾ x 3¼	3½ x 4	4 x 5
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**ORDINARY.**

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*Amateur Photographers, N. Y.*

PORTRAITS OF PROMINENT NEW YORK  
ARTISTS.

			<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
216	A	Portrait of David Johnston.	Dallmeyer.	Pyro.	Eagle Chromatic Ortho.	Silver Print.
	B	Hillary Bell.	"	"	"	"
	C	A. H. Wyant.	"	"	"	"
	D	Wm. H. Beard.	"	"	"	"
	E	Seymour J. Guy.	"	"	"	"
	F	M. F. H. De Haas.	"	"	"	"
	G	Wordsworth Thompson.	"	"	"	"
	H	Eastman Johnston.	"	"	"	"
	I	F. D. Millet (Vice-President National Academy).	"	"	"	"
	J	T. W. Wood (President National Academy).	"	"	"	"
	K	Daniel Huntingdon.	"	"	"	"
	L	J. G. Brown.	"	"	"	"
	M	Carleton Wiggins.	"	"	"	"
	N	J. B. Bristol.	"	"	"	"
	O	J. H. Dolph.	"	"	"	"
	P	John Rogers (Sculptor).	"	"	"	"
	Q	Walter Satterlee.	"	"	"	"
	R	J. C. Nichols.	"	"	"	"
	S	J. Wells Champney.	"	"	"	"

Exposure, development, and print, work of exhibitor.

MR. FERDINAND RUPPERT,

901 Columbus Avenue, cor. 104th Street.

*Amateur Photographers, N. Y.*

			<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
217		On Dana's Island.	Steinheil.	Hydroch.	Cramer.	Aristo.
218		"Late Fall."	"	"	Vogel's Ortho.	"
219		(Doll-house) representing old German Renaissance.	Dallmeyer.	"	Cramer.	"
220		Wuerzburg (Germany).	Beck.	Pyro-Potash.	Eastman.	"
221		The Old Bastei (Wuerzburg).	"	"	"	"
222		Dinner Time.	Steinheil.	Eikonogen.	Cramer.	"
223		Old Mill on Long Island.	"	Pyro-Potash.	"	"
224		Waechtersbach (Germany).	Beck.	"	Eastman.	"
225		"All the Comforts of Home."	Dallmeyer.	"	Cramer.	"

Exposure, development, and print, work of exhibitor.

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*Amateur Photographers of New York.*

- 226 Clouds.  
 227 School-ship, "St. Mary."  
 228 " "  
 229 Sandy Hook Boat.  
 230 "Fairy."  
 231 Sloop "Puritan."  
 232 "Mischief."  
 233 "Papoose and Nymph."  
 234 "Nymph."  
 235 "Papoose and Nymph."

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Exposure and development, work of exhibitor.

MISS ELIZABETH ALMY SLADE,

11 West 10th Street, New York.

*Amateur Photographers of New York and Postal Photographic Club.*

- |   | <i>Lens.</i> | <i>Developer.</i>   | <i>Plate.</i>        | <i>Print.</i>                  |
|---|--------------|---------------------|----------------------|--------------------------------|
| 236 "Industry," Holland.                    | Beck.        | Eikonogen & Quinol. | Carbutt Ortho. Film. | Manhattan Paper, Sepia Toning. |
| 237 "Preparing the Noon-day Meal," Holland. | "            | "                   | " "                  | "                              |
| 238 "A Wool-carder," Holland.               | "            | "                   | " "                  | "                              |
| 239 "The Home of a Dutch Peasant," Holland. | "            | "                   | " "                  | Maroon Toning.                 |
| 240 Off for a Drive, Holland.               | "            | "                   | " "                  | Sepia Toning.                  |

Exposure, development, and print, work of exhibitor.

MISS CATHARINE WEED BARNES,

Western Avenue, Albany, N.Y.

*Amateur Photographers of New York.*

- |                                 | <i>Lens.</i>      | <i>Developer.</i> | <i>Plate.</i> | <i>Print.</i> |
|---------------------------------|-------------------|-------------------|---------------|---------------|
| 241 "Seven Times One."          | Dall. 3 D.        | Pyro-Soda.        | Stanley.      | Silver.       |
| 242 "Seven Times Six."          | "                 | "                 | "             | "             |
| 243 "Look in Mother's Eyes."    | Voigtländer       | "                 | "             | "             |
| 244 Revolutionary House.        | Zeiss Anastigmat. | "                 | "             | Kall., No. 2. |
| 245 Cinderella.                 | Dall. 3 D.        | "                 | "             | Platinum.     |
| 246 Song of the Shirt.          | Voigtländer.      | "                 | "             | "             |
| 247 Japanese Study.             | "                 | "                 | "             | Bromide.      |
| 248 Portrait Dr. Chas. Ehrmann. | "                 | "                 | "             | Silver.       |
| 249 Source of the River.        | Zeiss Anastigmat. | "                 | "             | Kall., No. 2. |
| 250 Portrait of Lady.           | Voigtländer.      | "                 | "             | "             |



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		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
251	Home-made Statues.	Dall. R. R.	Pyro-Soda.	Stanley.	Silver.
252	Entrance Hall.	Zeiss Anastigmat.	"	"	"
253	Dining-room.	Dall. W. A.	"	"	"
254	Drawing-room.	"	"	"	"

Exposure, development, and print, work of exhibitor.

MRS. JAMES OSBORNE WRIGHT,  
118 W. 11th Street, New York.  
"SNAP SHOTS."

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
255	A Mill River.	Triad.	Eiko-Hydro.	Seed 26.	Platinum.
	B Clouds.	"	"	"	"
	C Evening Shadows.	Gundlach.	"	"	"
	D Hill-side Pasture.	Triad.	"	"	"
	E The Ford.	Voigtländer.	"	"	"
	F Anne.	Gundlach.	"	"	"
	G Sheep — "Verna Farm."	Triad.	"	"	"
	H Roaring Brook.	Gundlach.	"	"	"
	I Hazy Day — Fairfield Beach.	Triad.	"	"	"
	J Jersey Belles — "Verna Farm."	Gundlach.	"	"	"
256	"Two is Company." Flashlight.	Voigtländer.	"	Cramer C.	Carbon.
257	"Many Years Ago."	Euryscope.	"	"	"
258	Old-fashioned Flowers.	"	"	"	"
259	Dorothy.	Gundlach.	"	"	"

ILLUSTRATIONS FOR LOWELL'S POEMS.

260	"The Courtin'."	"	"	"	Platinum.
	An' yit she gin her cheer a jerk, Ez though she wished him funder, An' on her apples kep' to work, Parin' away like murder."				
261	"Under the Willows."		"		"
	"This willow is as old to me as life, And under it full often I have stretched, Feeling the warm earth like a thing alive."				
262	The Angler.				"
	"I see him trace the wayward brook Amid the forest mysteries."				

Exposure, development, and prints (excepting 256, 257, 258, 259), work of exhibitor.

MR. G. W. WUNDRAM,  
316 Quincy Street, Brooklyn.  
*Amateur Photographers of New York.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
263	A Portrait Study.	Dallmeyer.	Pyro-Potash.	Forbes.	} Platinotype Process.
	B Washington Bridge, New York.	"	"	"	
	C Group, original picture.	Gundlach.	"	"	
	D Group, enlargement of C.	"	"	"	
	E Sail-boat at Shelter Island, New York.	"	"	"	
	F Landscape Study.	Dallmeyer.	"	"	

Exposure, development, and print, work of exhibitor.

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# AND HAWK-EYE

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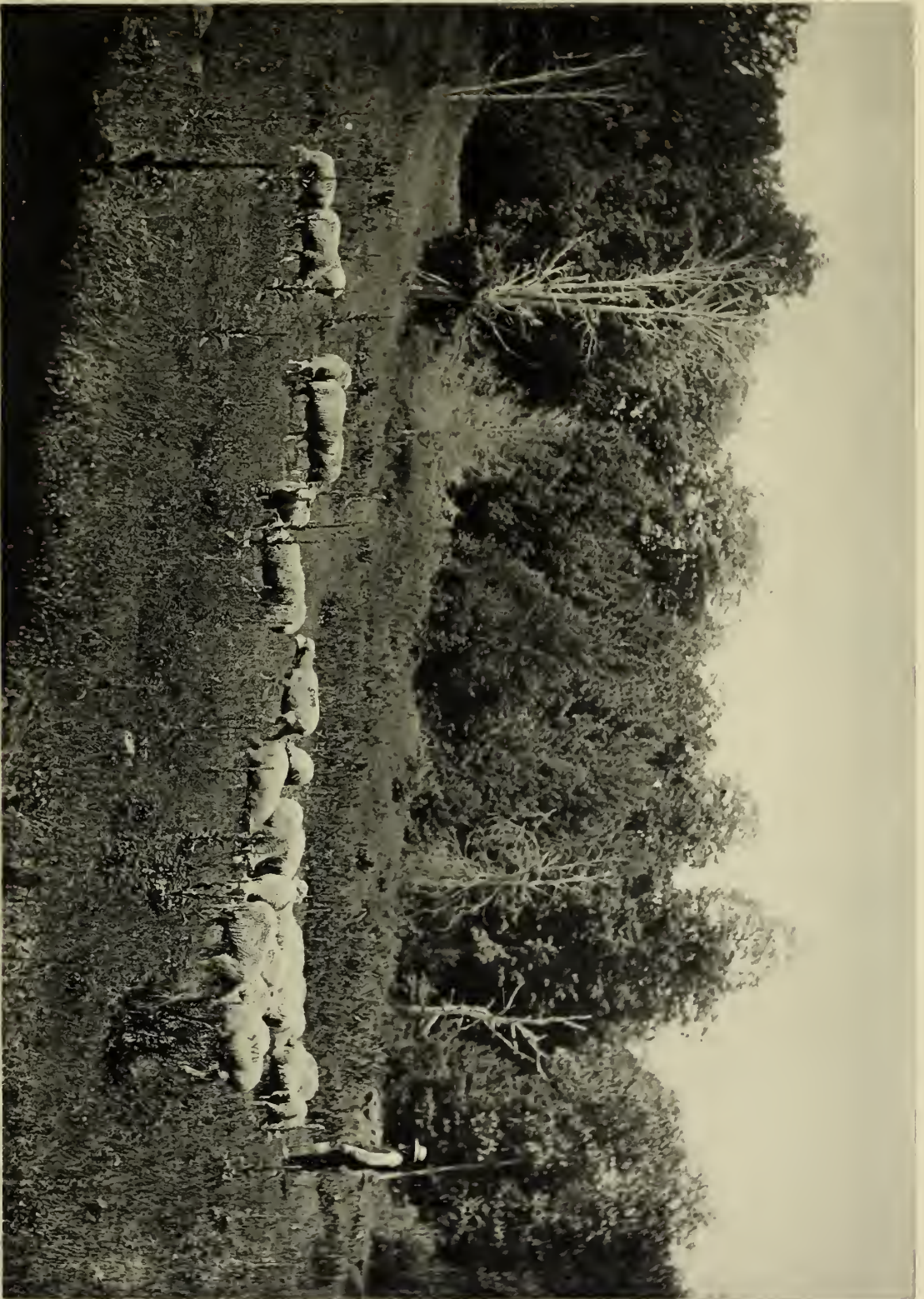
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PHOTOGRAPHED BY H. W. HARRIS, N.Y.C.



MR. CHARLES BALLIURD,  
1300 Broadway.

*Amateur Photographers of New York.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
264	Model of the Parthenon, 1-20th of its size, restored by Chipiez (Paris).	Ross W. A.	Eiko.	Cram.	Silver.
265	Model of the ancient Temple of Karnak (Thebes), 1-20th of its size, restored by M. Chipiez (Paris).	Dalm. W. A.	"	Isochrom.	"
266	Same as No. 264.	"	"	"	"
267	Jersey Lady, with her two Grandchildren.	Dalm. R.	"	"	"
268	Interior in Country House.	Darlot.	"	Carbutt.	"

Exposure, development, and positive, work of exhibitor.

MR. EDW. LEAMING,  
113 W. 38th Street, New York.

*Amateur Photographers of New York.*

269	Portrait Study.				<i>Print.</i> Platinotype.
270	"				"

Exposure, development, and prints, work of exhibitor.

MR. JULIUS GOLDSCHMIDT,  
48 Walker Street.

*Amateur Photographers, N.Y.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
271	A Stone Bridge, Meran, Tyrol.	Dallmeyer.	Eikonogen.	Cramer C.	Silver Print.
	B Casino, St. Moritz, Switzerland.				
	C Villa Planta, " "				
	D Obermais, Tyrol.				
	E Interior, Drawing-room.				
	F " Sleeping-room.				
	G St. Moritz Village, seen from the Heights.				
	H Kurhaus, St. Moritz.				
	I Village on the Julier, Switzerland.				
	J Ruin of Church at Pontresina.				
	K Ehrenbreitenstein from the Rhine.				
L Garden of Hotel Royal at Bonn.					

Exposure, development, and prints, work of exhibitor.

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MR. ALFRED P. SCHOEN.

113 West 38th Street, New York.

*Amateur Photographers of New York.*

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
272 The Source of the Brook.	Darlot.	Pyro.	Forbes.	} A. Peebles Smith's Ideal Photo Paper.
273 Hoboken (N.J.) Glen.	"	"	"	
274 In Central Park.	"	"	"	
275 " " "	"	"	"	
276 In Repose, Central Park.	Waterbury.	"	"	
277 A Road in Goshen, N.Y.	Gundlach.	"	Seed.	
278 Old Bridge over Wallkill, Orange Co., N.Y.	Darlot.	"	Forbes.	
279 View on the Harlem.	Waterbury.	"	"	
280 Tree'd.	Darlot.	"	"	
281 An Orange County (N. Y.) Pastoral.	"	"	"	
282 Cleopatra, Central Park.	"	"	Carbutt.	

Exposure, development, and print, work of exhibitor.

MR. H. M. GRISDALE,

113 West 38th Street.

*Amateur Photographers of New York.*

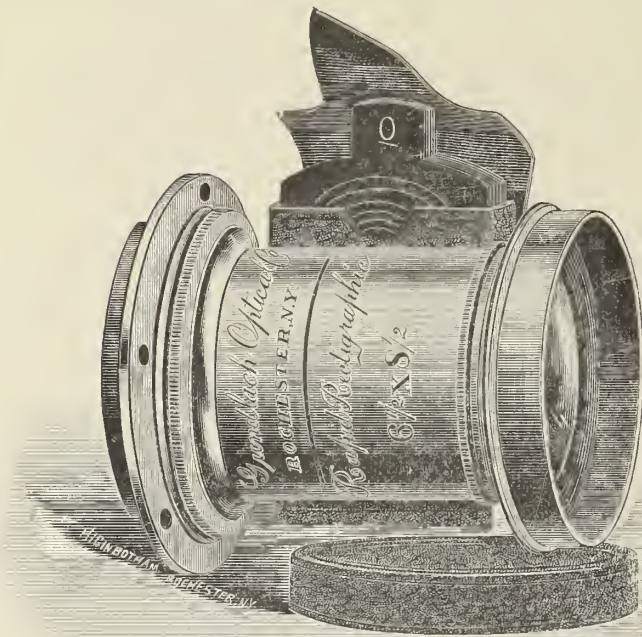
	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
283 The Pool.	Ross.	Pyro-Potash.	Cramer.	Plain Paper and Platinum.
284 The Ford.	"	"	"	"
285 Bushkill Falls.	"	"	"	"
286 The Old Homestead.	"	"	"	"
287 An Old Bridge.	"	"	"	"
288 Meadow Stream.	"	"	"	"
289 Fallen Leaves.	"	"	"	"
290 Fairy Falls.	"	"	"	"
291 On the Bronx.	"	"	"	"
292 Study in Gray.	"	"	"	"
293 By the Brook.	"	"	"	"
294 Hanging Rock Falls.	"	"	"	"
295 Winter.	"	"	"	"
296 Declining Day.	"	"	"	"
297 Nature's Mirror.	"	"	"	"
298 Under the Willows.	"	"	"	"
299 Quietude.	"	"	"	"
300 Meadow Brook.	"	"	"	"
301 A Mountain Stream.	"	"	"	"
302 An Old Log Cabin.	"	"	"	"
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321	8 A Summer Afternoon.	"	"	"	"
322	9 The Village Smithy.	"	"	"	"
323	10 Biarritz.	"	"	"	"
324	11 A Study in Gray.	"	"	"	"
325	12 November Days.	"	"	"	"
326	13 At Interlaken.	"	"	"	"
327	14 A Nook in Pallanza.	"	"	"	"
328	15 Marina.	"	"	"	"
329	16 Marva.	"	"	"	"
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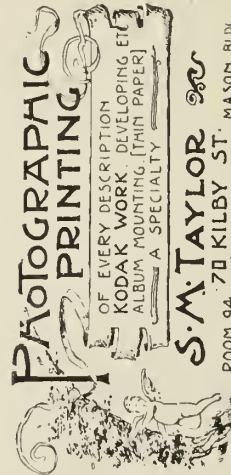
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340	Bees at Work.	"	"	"	"
341	East Gloucester Light-house.	B. & L., 6½ x 8½.	Pyro.	"	"
342	Excursion Steamer, Cape Ann.	"	"	"	"
343	Spouting Rock, Cape Ann.	"	"	"	"
344	Splash of Water.	"	"	"	"

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345	A Listening to the Birds.		Pyro-Pot.		Platino-type.
	B The Spirit of a Flower.	Rapid Rect.	"	Ortho. Chromatic.	"
	C "The little bird sits at his door in the sun."	"	Hydro.	Eoside of Silver.	"
	D A Sunny Kitchen.	Voigtländer's Euryscope No. 1, A.	Eikonogen.	Allen & Rowell.	"
	E A Tea Party.	"	Hydro.	Cramer Crown.	"
	F Spring Blossoms.	"	"	Eagle.	"
346	G Please buy my Flowers.	"	"	Cramer Crown.	"
	H Signing the Band of Mercy Pledge.	"	"	Cramer Banner.	"
	I Our Baby.	"	"	Cramer Crown.	"
	J A Quiet Hour.	"	Eikonogen.	Allen & Rowell.	"
	K A Precious Load.	"	Pyro-Pot.		"
	L Alexander.	"	"	Cramer.	"

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347	A On the Charles, Riverside, Mass.	Ross R. R.	Seed Hydro.	Seed.	Plain Salted.
	B " " " "	"	" "	"	"
	C " " " "	"	" "	"	"
	D Pool, near Magnolia, "	"	Harvard "	Harvard.	"
348	A Fishermen at Anchor, Manchester, Mass.	"	" "	"	Albumen.
	B Dana's Beach, Manchester, Mass.	"	" "	"	"
	C Essex Ship Yards, Essex, "	"	" "	"	"
	D " " " " "	"	" "	"	"

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349	A	The Flume, Franconia Notch, N.H.	Ross R. R.	Seed Hydro.	Seed.	Albumen.
	B	On the Charles, Riverside, Mass.	"	" "	"	"
	C	The Flume, Franconia Notch, N.H.	"	" "	"	"
	D	" " " "	"	" "	"	"
350	A	Magnolia Woods, Magnolia, Mass.	"	Harvard "	Harvard.	Aristotype.
	B	Duck Brook, Bar Harbor, Maine.	"	"	Seed Films.	"
	C	" " " "	"	"	"	"
	D	Outlet of the Pool, Franconia Notch, N.H.	"	"	Harvard.	"
351	A	Newgate Prison, Simsbury, Conn., a relic of Colonial times.	Darlot W. A.	Pyro-Soda.	Carbutt B.	Bromide.
	B	Newgate Prison, Simsbury, Conn., a relic of Colonial times.	"	"	"	"
	C	Valley of the Farmington River, Simsbury, Conn.	" View.	"	"	"
	D	Valley of the Farmington River, Simsbury, Conn.	" "	"	"	"

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354		In the Pasture.	"	"	"	"

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355	A	" Puritan " in First National Cup Race.	Morrison.	Pyro.	Harvard.	Albumen.
	B	" Genesta " in " " "	"	"	"	"
	C	" Priscilla " Trial Race.	"	"	"	"
	D	" Mayflower " Second National Race.	Hermagis.	"	"	"
	E	" Galatea " and " Mayflower " Start.	"	"	"	"
	F	" Galatea " Second National Cup Race.	"	"	"	"
	G	" Atlantic " Trial Races.	"	"	"	"
	H	" Volunteer " Last Cup Race.	"	"	"	"
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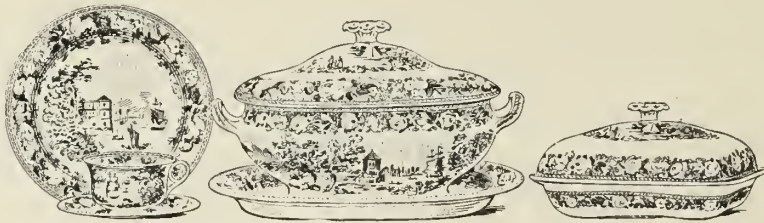
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	C " " " "	"	"	"	"
	D " " " "	"	"	"	"

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357	Ripogonees Gorge.	Dallmeyer.	Pyro-Soda.	Allen & Rowell Films.	Bromide Enlargement.
358	The Little Heater.	"	"	"	"
359	October Morning.	"	"	"	"
360	Twilight.	"	"	"	"

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361	A Little Brook in the Black Forest.	Lynkeioscop, made by Goerz of Berlin, Germany.	Eikonogen and Hydroquinone.	Westendarp & Gebhardt, Cologne, Germany.	Engehuann's Aristopaper.
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62 Clifford Street, Roxbury, Mass.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
412	Collection of Portraits taken at home with light from north window.	Hawkeye, 1889.	Hoover's.	Harvard.	Omega.

Exposure, development, and print, work of exhibitor.

MR. BENJAMIN KIMBALL,

Boston.

*Boston Camera Club.*

ENLARGEMENTS.		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
413	My Little Mystery, enlarged from 8 x 10 plate; not retouched.	Euryscope, No. 3.	Hydrochinon.	Seed 26x.	Bromide Paper.
414	Portrait, enlarged from 4 x 5 plate; not retouched.	Darlot.	Ferrous Ox.	Eastman.	"
415	Portrait, enlarged from 4 x 5 plate; not retouched.	"	"	"	"
416	Surf at Magnolia, Mass., enlarged from 6½ x 8½ plate.	Euryscope, No. 3.	Hydrochinon.	Seed 26x.	"
417	Sand Dunes on Ipswich Bay.	"	"	"	"
418	Pond at Magnolia.	Darlot.	Ferrous Ox.	Eastman.	"
419	A Wake on the Pacific.	"	Pyro.	Harvard.	"
DIRECT PRINTS.					
420	A ) Portrait Studies, not re- B ) touched.	Ross.	Hydrochinon.	Seed 26x.	Plain Silver.
421	A ) Rossetti Heads, not re- B ) touched. C )	"	"	"	"
422	A ) Rossetti Heads, not re- B ) touched.	"	"	"	"
423	A ) A Handicraftswoman, not B ) retouched.	Euryscope, No. 3.	Pyro.	"	"
424	A ) A Fair Violinist, not re- B ) touched.	"	"	"	"
425	A Study from the Antigone, not retouched.	"	"	"	"





		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
426	A Study from the Anti-gone, not retouched.	Euryscope, No. 3.	Pyro.	Seed 26x.	Plain Silver.
427	A } B } C } Portraits, not retouched.	"	"	"	"
428	Figure Study, not retouched.	"	Hydrochinon.	"	"
429	Figure Study, not retouched.	Euryscope, No. 3.	"	"	"
430	Figure Study, not retouched.	"	"	"	"
431	Figure Study, not retouched.	"	"	"	"
432	Portrait, not retouched.	"	"	"	"
433	" " "	"	"	"	"
434	" " "	"	Pyro.	"	"
435	" " "	Ross.	Hydrochinon.	"	"
436	" " "	Euryscope, No. 3.	"	"	"
437	" " "	"	"	"	"
438	" " "	"	"	"	"
439	A } B } Portraits. "	"	"	"	"
440	A } B } Portraits. "	"	"	"	"
441	A } B } Portrait. "	Ross. Euryscope, No. 3.	"	"	"
442	A } B } C } Portraits. "	" Ross. Euryscope, No. 3.	"	"	"
443	A } B } C } Portraits. "	Ross.	"	"	"
444	A Somés Sound. B Magnolia Willows. C The Meadow Pasture.	Euryscope, No. 3. " "	" Pyro. "	" " "	" " "
445	The Happy Valley, Southern California.	Euryscope, No. 3.	"	"	"
446	The Willow Road.	"	Hydrochinon.	"	"
ENLARGEMENTS ON PORCELAIN GLASS.					
447	Among the Asters.	Euryscope, No. 3.	Pyro.	Harvard.	Carbutt's Opals.
448	Lobster Lane, Magnolia.	"	"	Seed 26x.	"
449	Left-handed Violinist, not retouched.	Ross.	Hydrochinon.	"	"
450	Portrait, not retouched.	"	"	"	"
451	" " "	"	"	"	"
452	" " "	"	"	"	"

All exposures and developments and prints of Nos. 420 A and B, 424 A and B, 427 C, 428, 439 A, 444 A, B, and C, 447, 448, 449, 450, 451, and 452, work of exhibitor.

MR. WILLIAM H. RAU,

1324 Chestnut Street, Philadelphia.

*Photographic Society of Philadelphia.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
453	Horseshoe Curve, Pennsylvania R.R.	Ross	Pyro-Potash.	Carbutt Film.	Contact Bro.
		Portable.			
454	Packsaddle, " "	"	"	"	"
455	On the Blue Juniata, " "	"	"	"	"
456	On the Conemaugh, " "	"	"	Carbutt Ortho.	"
457	Mt. Johnson Island in the Susquehanna.	"	"	"	"
458	Red Rock Curve, Sang Hollow, Penn.	"	"	"	"

Exposure, development, and print, work of exhibitor.

MR. CORNELIUS CHENERY,

194 Boylston Street.

*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
459	Captain.	Darlot.	Pyro.	Cramer C.	Bromide Enlarg.
460	Jersey Lily.	"	"	Seed 26x.	"
461	A Pair of Jerseys.	"	"	"	"
462	On the Sands.	"	"	Cramer C.	"
463	Tremont Street Mall.	"	"	"	"
464	Concord Bridge.	W. A. Euryscope.	"	Seed 23.	"
465	Chocorua.	"	"	Cramer B.	"
466	A Cape Cod Breeze.	Darlot.	"	Cramer C.	"
467	What is It?	"	"	"	"
468	Stepping Stones.	W. A. Euryscope.	"	Cramer B.	"
469	"Nature's own Exceeding Peace."	"	"	"	Plain Paper.
470	Anticipation.	"	"	Harvard.	Bromide Enlarg.
471	The First Step.	"	"	"	"

Exposures, developments, and prints, excepting No. 469, work of exhibitor.

MISS C. E. SEARS,

132 Beacon Street.

*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
472	A Summer Sketches.	Euryscope.	Allen & Rowell.	Allen & Rowell.	Aristotype.
	B				
	C				
	D				
	E				
	F				
	G				
	H				

Exposures, developments, and prints, work of exhibitor.

MR. W. O. WITHERELL,  
15 Warren Place, Roxbury.  
*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate</i>	<i>Print.</i>
473	A Meadow, Marshfield.	Beck.	Soda-Pyro.	Seed.	Albumen Silver.
	B Brook, "	Wray Single.	"	"	"
	C Bridge, Grand Falls, N.B.	"	"	"	"
	D Meadow Brook.	Beck.	"	"	"
	E Road, West Roxbury.	Wray Single.	"	"	"
	F Spring Street Bridge, West Roxbury.	"	"	"	"
	G Fishing Schooner, Massachusetts Bay.	Darlot W. A.	"	Cramer.	"
	H Poling Rapids.	"	"	"	"
474	Duxbury Beach in October.	Darlot.	"	Seed.	Bromide Enlarg.
475	St. John's River, near Grand Falls, N.B.	Wray Single.	"	"	"

Exposures, developments, and prints of 474 and 475, work of exhibitor.

MR. EDW. H. GRAVES,  
314 Fifth Avenue, New York.  
*New York Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
476	October. Platinum Print.	Ross.	Pyro Soda.	Newcomb & Owen.	Platinum Print.
477	Under the Willow. Platinum Print.	"	"	"	"
478	My Jack. " " " "	"	"	"	"
479	Along the Canal " " " "	"	"	"	"
480	A Corner of Wales. " " " "	"	"	"	"

Exposures, developments, and prints, work of exhibitor.

MR. JOHN H. THURSTON,  
50 Bromfield Street.  
*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
481	A Town Hall at North Easton.	No. 4, W. A. Eury.	Pyro.	Eagle.	Albumen.
	B " " " "	"	"	"	"
	C Mount Desert Kodaks.	Kodak.	Hydro.	Eastman Film.	"
	D " " " "	"	"	"	"
	E " " " "	"	"	"	"
	F " " " "	"	"	"	"
	G " " " "	"	"	"	"
	H " " " "	"	"	"	"
482	A "Harvard Annex," Cambridge.	No. 5, Clark (4 x 5).	"	Libby.	"
	B " " " "	1 A., Eury.	"	"	"
	C " " " "	No. 3, Darlot W. A.	"	Seed.	"
	D Public Library, "	No. 2, Darlot R. H.	Pyro.	Cramer.	"
	E Interior of Trinity Church, Boston.	No. 4, W. A. Eury.	"	Allen & Rowell.	"
	F Mount Desert Kodaks.	Kodak.	Hydro.	Eastman Film.	"
	G " " " "	"	"	"	"

Exposures, developments, and prints Nos. 481 A and 482 E, work of exhibitor.

Miss E. L. COLEMAN,  
704 Tremont Street, Boston.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
483	Sheep.	Darlot, No. 2.	Pyro.	Allen & Rowell.	Bromide Enlarg.
484	Ploughman.	"	"	"	"
485	Watering the Cow.	"	"	"	"
486	Marsh and Haystacks.	"	"	"	"
487	Portrait.	Ross.	"	"	"
488	Window-seat Portrait.	"	"	"	"
489	Head (over ninety years old).	"	"	"	"
490	A The Three Friends.	"	"	"	Plain Silver.
	B Spring-time.	Darlot.	"	"	"
	C Lady and Dog.	Ross.	"	"	"
	D The Antiquary.	Darlot.	"	"	Bromide.
	E A Farm near Boston.	"	"	"	Bromide Enlarg.
	F Reading Fairy Tales.	"	"	"	Plain Silver.
	G Philip.	"	"	"	Bromide Enlarg.
	H An Out-of-door Portrait.	Ross.	"	"	Plain Silver.
	I A Child of Quebec.	Darlot.	"	"	Bromide Enlarg.
491	A Old Burying Ground, Deerfield.	"	"	"	Plain Silver.
	B The George Fuller Farm, "	"	"	"	"
	C A Foggy Day on York River.	"	"	"	"
	D Child at the Spring.	"	"	"	Bromide.
	E By the Wood Path.	"	"	"	Plain Silver.
	F Swimming Geese.	"	"	"	Bromide Enlarg.
	G Deerfield Street. (Bishop Williams's birthplace in foreground.)	"	"	"	Plain Silver.
	H Willows at York.	"	"	"	"
492	A Canadian Milkwoman.	"	"	"	"
	B Five O'clock Tea.	"	"	"	"
	C Woman Washing.	"	"	"	"
	D Ashore in Foul Weather.	"	"	"	"
	E The Old Way of Frying.	"	"	"	"
	F Going to the Mill.	"	"	"	"
	G Two Children.	"	"	"	"
	H Man with Bear.	"	"	"	"

All exposures, development of Nos. 484, 487, 488, 489, 490, B, E, G, 491 D, and prints of 483, 484, 485, 486, 487, 488, 490, D, and 491, D and F, work of exhibitor.

MR. T. MANSELL,  
Southampton, England.

*Society Amateur Photographers of New York.*

			<i>Print.</i>
493	A Loch Katrine, Ellen's Isle, and Ben Venue.		
	B Dor Vennis Bridge, Haddon Hall.		
	C Loch Lomond from above Falls of Inversnaid.		
	D Wave Study.		
	E Bonnie Milk-maid.		Carbon.
	F Wave Study.		
	G Sheep Study.		
	H Waters Meet, Lynmouth.		
	I The Mill, Guy's Cliff, Warwick.		



- 494 J Cat's Cradle.  
 K Stybarrow Crag, Illswater.  
 L Cat's Cradle.  
 M Henry VII. Chapel, Westminster Abbey.  
 N Banqueting Hall, Tower of London.  
 O Choir Screen, Westminster Abbey.

MR. EDWIN H. LINCOLN,  
 Cambridgeport, Mass.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
495	Interior Views. New York, Newport, and Lenox.	W. A. Dallmeyer.	Eikonogen.	Seed.	Albumen Silver.
496	Roses and Foliage Studies.	Ross W. A. Sym. and Alvan G. Clark's Sons.	"	"	"

Exposures, developments, and prints, work of exhibitor.

MR. GEO. J. STENGEL,  
 Yonkers, New York.

*Yonkers Photographic Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
497	Still Life. (A Study.)	Platyscope (C.).	Pyro-Soda.	Eagle Ortho. Plates.	Printed on Omega Paper.
498	" " (Fantasy.)	"	"	"	"
499	" " (Spring Blossoms.)	"	"	"	"
500	" " (An Artist's Delight.)	"	"	"	"

Exposures, developments, and prints, work of exhibitor.

MR. JOHN E. DUMONT,  
 64 Trust Building, Rochester.

*Rochester Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
501	Listening to the Birds.	Dallmeyer.	Pyro-Am.	Cramer.	Photogravure.
502	The Connoisseur.	Ross.	"	"	Carbon.
503	To-morrow will be Friday.	"	"	"	"
504	An Interruption.	"	"	"	"
505	The First Lesson.	"	"	"	Platinum.
506	"He cometh not, she said."	"	"	"	"
507	A Portrait.	"	"	"	"
508	At the Dance.	"	"	"	"
509	The Prescription.	"	"	"	"

Exposures, developments, and prints (except 501), the first work of exhibitor.

MR. ROBERT E. M. BAIN,  
515 Pine Street, St. Louis, Mo.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>
510	A Gen. Grant's Cabin, St. Louis County.  (Note the isochromatic effect of the sky with the mortar in the house walls).	Steinheil, No. 6.	Pyro.	Isochromatic Cramer.
	B Big River, Mo.	"	"	Cramer.
	C Early Morning in Lafayette Park, St. Louis.	"	"	"
	D Flight of Gulls at Sundown, Irish Sea.	"	"	"
	E West Fountain, Lafayette Park, St. Louis.	"	"	"
	F Winter Scene, " " "	"	"	"
	G Mustering the Crew, S.S. "Germanic," at Sea.	"	"	"
	H Meramec River at Glencoe, Mo.	"	"	"
	I Far Astern, S.S. "Germanic," 4 Days at Sea.	"	"	"
	J "Come Aboard, Miss."	Steinheil, No. 6.	Pyro.	Cramer.
	K In Mischief.	Voigtländer.	"	"
	L A Lesson in Photography.	"	"	"
	M The Children's Party.	"	"	"
	N An Interesting Story.	Steinheil, No. 6.	"	"
	O An Amateur Studio.	Voigtländer.	"	"
	P His First Pants.	Steinheil, No. 6.	"	"
	Q The Morning Bath. Magnesium Light.	Gray's W. A.	"	"
	R Wash Day.	Steinheil.	"	"

Exposures, developments, and prints, work of exhibitor.

MR. JOHN C. HOLMAN,  
134 Richmond Street.

*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
511	Bluehill Mt., Maine.	Blair.	Eikonogen.	A. & R. Ivory Film.	Solar Enlarg.
512	Bluehill Bay, "	"	"	"	"
513	Yacht "Libra."	"	Hydrochinon.	"	"
514	Kilkenny Mt., N.H.	"	"	"	"
515	Logging Road in Winter.	"	"	"	"

Exposures and developments, work of exhibitor.

MR. EDWARD R. ANDREWS,  
119 Beacon Street, Boston.

*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
516	Mastiffs, after a Hot Run.	Ross.	Hydroquinon.	A. & R.	Bromide Enlarg.
517	" " "	"	"	"	Albumen.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
518	Chebacco Lake, Beverly, Mass.	Voigtländer W. A.	Pyro.	Seed.	Bromide Enlarg.
519	“ “ “	“	“	“	Albumen.
520	Bathers.	Beck.	Hydroquinon.	“	Bromide Enlarg.
521	“	“	“	“	Albumen.
522	A Diver.	“	“	“	Bromide Enlarg.
523	A The Willow Shore, Nahant, Mass.	“	“	“	Plain Salted.
	B Little Nahant.	“	“	“	“
	C Irishtown, Nahant.	“	“	“	“
	D Return from the Race, Marble- head.	Ross.	“	A. & R.	“
524	Mill River, Fox Island Thorough- fare, Me.	“	“	“	“
525	Old Willow Tree, Brookline, Mass.	Grubb.	Pyro.	Seed.	“

Exposures and developments, work of exhibitor.

MR. W. T. DANA,

71 Kilby Street, Boston.

*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
526	Riverside, Massachusetts.	Single Darlot.	Pyro.	Eastman Film.	Plain Silver.
527	“ “	“	“	“	“
528	Clifton, “	“	“	“	“
529	“Sea Dreams.” “	“	“	“	“
530	Grandfather's Spy Glass.	“	“	“	“

Exposures and developments, work of exhibitor.

MR. H. A. LATIMER,

*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
531	The Old Mill Pond, Deerfield, Mass.	Ross Port. Sym.	Pyro-Soda.	Seed.	Plain Silver.
532	The Antiquarian of Deerfield, Mass., in his favorite corner.	“	“	“	“
533	A Florida Road.	Dall. Sing.			Plain Silver.
534	A Close Race.	Eury.			Alb. Silver.
535	Yachting Views.	Darlot Sing.		Cramer.	Alb. Silver and Aristo.
536	In Ballast.	“		“	Plain Silver.
537	Surf at Marblehead, Mass.	Eury.		Seed.	“
538	“ “ “ “	“		“	“
539	Early Autumn, Charles River.	Dall. Sing.		“	“

		<i>Lens.</i>	<i>Plate.</i>	<i>Print.</i>
540	Portrait.	Eury.	Seed.	Plain Silver.
541	"	"	"	"
542	"	"	"	"
543	"	"	"	"
544	"	"	"	"
545	"	"	"	"
546	View on Indian River, Florida.	Ross Port. Sym.	"	"
547	The River Path, Rockledge, Florida.	"	"	"
548	River View, Campo Florido, Cuba.	"	"	"
549	An Old Southern Home.	"	"	Alb. Silver.
550	Cascade.—Natural Bridge, Va.	"	"	"
551	South Fork Falls, Yosemite Valley, Cal.	Eury.	"	Plain Silver.
552	The River Path, Rockledge, Fla.	Ross Port. Sym.	"	"
553	Old Homestead of Geo. Fuller, the Artist.	"	"	"

## BROMIDE ENLARGEMENTS.

554	Tropical View on Indian River, Fla.			Eastman Bromide Paper.
555	Sunset at Ware River, Nantasket, Mass.			
556	Amusing the Baby.			
557	Surf, Marblehead, Mass.			
558	Portrait.			

## PRINTS FROM ENLARGED NEGATIVES.

559	1	City Gates, St. Augustine
560	2	Old Wreck, Indian River, Fla.
561	3	Weston Bridge and River Path.
562	4	A Cuban Hut, Campo Florido, Cuba.
563	5	Old Witches' House, Deerfield, Mass.
564	6	Dead Cypress, Monterey, Cal., said to have died from a Cramp.
565	7	"Hypatia." — Cruising Race.

Exposures, developments, and prints, work of exhibitor.

MR. FRANCIS W. MORANDI,  
Malden, Mass.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
566	Waterville Road and Mad River, N.H.	Steinheil.	Pyro-Soda.	Stanley.	Silver Enlarg.
567	Franconia Meadow and Mt. Kinsman, N.H.	Ross.	"	Eagle.	"

Exposure and development, work of exhibitor.

MR. H. A. NORTON,

45 Oliver Street, Boston.

*Mystic Club, Medford.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>	
568	A	Quiatchouan Falls.	Hawkeye.	Pyro.	Stanley.	Silver.
	B	Old Custom House, Monterey, Cal.	"	"	"	"
	C	Log Camp, Canada.	"	"	"	"
	D	The Bridge.	"	"	"	"
	E	Portrait.	"	"	"	"

Exposure development, and prints, work of exhibitor.

MR. GEORGE B. WOOD,

Drexel Building, Philadelphia.

*Philadelphia Photographic Society.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>	
569		Nothing Merry about Christmas with us.	Ross.	Pyro.	Cramer.	Silver.
570		By the Sea.	Dallmeyer.			
571		Gloucester Harbor, Mass.	"			
572		Palmistry.	"			
573		In the Woods.	"			
574		Symphony in White.	"			
575		Among the Blackberry Blossoms.	"			
576		Watching Grandma smoke.	"			
577		Fisherman's Bride.	"			

Exposures, developments, and prints, work of exhibitor.

MR. J. H. HARVEY,

East Melbourne, Victoria, Australia.

*Amateur Photographic Association of Victoria.*

			<i>Print.</i>
578	A	A Victoria State School, Prahran, near Melbourne.	Gelatine Bromide.
	B	The Treasury Building, Melbourne.	"
	C	A Provincial Australian Railway Station, "Albury," New South Wales.	"
	D	A Provincial Town Hall, "Bendigo."	"
	E	National Bank of Australia, Melbourne.	"

All work of exhibitor.

MRS. SARAH C. SEARS,

12 Arlington Street, Boston.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>	
579	A	Portrait.	Voigtländer.	Hydrochinon.	Seed 26.	Carbon.
	B	"	"	"	"	"
	C	"	"	"	"	"
	D	"	"	"	"	"
	E	"	"	"	"	"
	F	"	"	"	"	"

Exposure and development, work of exhibitor.

MR. JOSEPH CHAMBERLAIN,  
Tunbridge Wells, England.

*Tunbridge Wells Amateur Photographic Association.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
580	A	In a Café, Cairo.	Optimus R. R.	Edwards.	Edwards' Matt Surface
	B	In a Bazaar, Cairo.		Edwards' Isochromatic.	Paper toned with Chloro-platinite of Potassium.
	C	" " "		"	"
	D	Street Arabs, Result of Education.		"	"
	E	The Merry Little Drummers.		"	"
	F	Hiring a Donkey for the Pyramids.		"	"

Exposure, development, and print, work of exhibitor.

MR. LOUIS MELDON,  
31 Ailsbury Road, Dublin.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
581	A	Dover.	Ross R. Sym.	Pyro-Am.	Paget Ilford
	B	Horse Race, Leopardstown Park, Dublin.			XXXXX P. O. P.
	C	Preliminary Canter, Leopardstown Park, Dublin.			Gelatine.
	D	"Iverna," Cutter, Kingstown Regatta.	Suter Single, 16 in.	"	" Chloride.

Exposures, developments, and prints, work of exhibitor.

MR. HARRY SYMONDS,  
39 High Street, Portsmouth, England.

*Southsea Photographic Society.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
582		Yacht Racing Scene.	Ross R. S., 18 in. Focus.	Pyro-Ammonia.	Barnes. Silver.

All work of exhibitor.

Miss EMMA J. FITZ,  
253 Commonwealth Avenue, Boston.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
583	A	Hard Lesson.	Euryscope.	Hydrochinon.	6½ x 8½, Seed 26. Brom. Enlarg.
		Old Cary Mansion, Chelsea.	"	"	5 x 8, Seed 26. Silver Print.
		Rindge Terrace, Marblehead.	"	"	"
		A Piazza Breakfast.	"	"	"
		A Cheerful Giver.	"	"	4 x 5, Eagle. Brom. Enlarg.
		A Little Sea-urchin.	"	"	Film. "
		"I Don't Want to Look Pleasant!"	"	"	"
		"What Next?"	"	"	4 x 5, Eagle. "
		"A Penny for your Thoughts!"	"	"	"
		A New England Fireside.	"	"	"
		A Calm Morning at the Seaside.	"	"	"

Exposures and development, work of exhibitor.

MR. C. COURT COLE,

Folly Bridge, Oxford, England.

*Vice-President Oxford Photographic Society.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
584	A Christ Church Cathedral, Oxford, looking east, showing Tudor Vaulting.	Dall.	Pyro-Am. and Soda.	Thomas.	Blanchard's Platinum.
	B Reredos, Christ Church Cathedral.	"	"	"	"
	C Christ Church Cathedral, looking west, showing Saxon Stone-work over Pillars.	Ross.	"	Marion.	Ilford Printing out Process.
	D Latin Chapel, Christ Church Cathedral, showing Watching Chamber, Fifteenth Century.	Beck.	"	"	Blanchard Process.
	E St. Frideswide's Window in Chancel of Latin Chapel. Window early work of Burne-Jones.	Dall.	"	Paget.	"
585	A { Windows in Christ Church Cathedral. De-	Ross.	"	Edwards	Ilford Printing
	B } signed by Burne-Jones, painted by			and	out Process.
	C } Morris.			Paget.	
	D } St. George's Window in Christ Church	"	"	Edwards.	"
	E } Cathedral. Designed and painted by				
586	A View in All Souls' Chapel, Oxford.	Dall.	"	Thomas.	Blanchard.
	B " " New College " "	"	"	Paget.	"
	C " " Queen's Library.	"	"	Marion.	"

Exposure, development, and prints, work of exhibitor.

MR. CHARLES HOWELL MILLER,

3400 North 19th Street, Philadelphia, Pa.

*Photographic Society of Philadelphia.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
587	A Suggestion of Mince Pies.	Beck R. R.	Eiko-Hydro.	Carbutt's Ortho. 29.	Platinotype.
588	A Daisy Pasture.	"	Pyro-Soda.	Carbutt's Eclipse 27.	Platinotype Sepia.
589	A Game of Marbles.	"	Eiko-Hydro.	Carbutt's Ortho. 27.	Platinotype.
590	Portraits of Two Girls. No retouching.	"	Pyro-Soda.	Carbutt's Eclipse 27.	"
591	Uncle Jerrie. No retouching.	"	Eiko-Hydro.	Carbutt's Ortho. 27.	"

Exposure, development, and print, work of exhibitor.

MR. ARTHUR R. DRESSER,  
Springfield, Bexley Heath, Kent.

*Camera Club Photographic Society of Great Britain.*

*Amateur Society, West Kent, Photographic Association.*

			<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
592	1	The Caskets. Evening.	4½ W. A.	Eikonogen and Quinone.	Eastman Films and Edwards Plates.	Enlarged from 1 (Hand Camera) Negative, by daylight, on Fry's New Rough Bromide and toned with Uranium.
593	2	Ploughing. (Gold Medal Picture.)	"	"	"	
594	3	Steamer "Nelson," at Hastings.	"	"	"	
595	4	Towing down the Thames.	"	"	"	
596	5	A Kentish Lane.	"	"	"	
597	6	A Rough Day. (Boy in Tub.)	"	"	"	

Exposures, developments, and prints, work of exhibitor.

MR. F. R. PINEIRO,  
164 Faubourg St. Honoré, Paris, France.

			<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
598	A	Judith.	Dallmeyer's.	Hydroquinon.	Lumiere.	Albumen.
	B	Salome and Herodias.	"	"	"	"
	C	Joan of Arc.	"	"	"	"
	D	Judith.	"	"	"	"
	E	Allegory of the Moon.	"	"	"	"
	F	Joan of Arc.	"	"	"	"
	G	Oriental Scene.	"	"	"	"
	H	Judith.	"	"	"	"
	I	Mascotte.	"	"	"	"
599	A	Fantasy.	"	"	"	Platinotype.
	B	Picture.	"	"	"	"
	C	"	"	"	"	"
	D	Mascotte.	"	"	"	"
600	A	Salome and Herodias.	"	"	"	"
	B	Charlotte Corday.	"	"	"	"
	C	Flora.	"	"	"	"
	D	Allegory. (Union of the Nations.)	"	"	"	"
	E	Beyere Wateau.	"	"	"	"
	F	Oriental Scene.	"	"	"	"
601	A, B & C	Fantasy.	"	"	"	"
602	A, B & C	"	"	"	"	"
603	A, B & C	"	"	"	"	"

Exposures, developments, and prints, work of exhibitor.



MR. MARTIN J. HARDING,  
Lexden Gardens, Shrewsbury, England.  
*President Shropshire Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
604	A Wayside Studies with a Pocket Camera.	French R. R.	Pyro-Amm.	Ilford Ordey.	Matt Silver Paper fixed without toning.
	B Pocket Camera Landscapes, near Shrewsbury.	"	"	"	Gel.-Chloride Matt.
	C Storm Effects on the North Wales Coast. Hand Camera Shots.	"	"	"	Matt Silver Paper fixed without toning.
605	A Sunshine and Shadow. (Near Dolgelly.)	Lancaster's Rectigraph.	"	"	Platinotype.
	B The Rivulet.	"	"	"	"
	C A Shropshire Valley.	"	"	"	Gel.-Chloride Matt.
	D A Shropshire Glen.	"	"	"	"
606	A Spring.	"	"	"	"
	B Llandudus Sands. (Evening.)	"	"	"	"
	C Glan Eden. (Near Dolgelly.)	"	"	"	Platinotype.
	D Near Bettws-y-coed, North Wales.	"	"	"	"

Exposures, development, and print, work of exhibitor.

MR. GEORGE A. NELSON,  
81 Appleton Street, Lowell, Mass.  
*The Lowell Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>
607	The Village Cobbler.	No. 2 Voigt. Euryscope.	Pyro-Soda.	Seed.
608	Studying the Picture.	"	"	Carbutt.
609	A Mountain Brook.	"	"	"
610	Solitude.	"	"	"
611	Arguing Politics.	"	"	Seed.

Exposure and development, work of exhibitor.

MR. HORACE B. PEARSON,  
424 Marlborough Street.  
*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
612	Our Old Home. In the Blue Grass Country.	Voigtländer.	Pyro-Soda.	Carbutt.	Bromide En'l.

All work of exhibitor.

MR. JOHN G. BULLOCK,

528 Arch Street, Philadelphia, Pa.

*Photographic Society of Philadelphia.*

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
613 Eastward, as far as Eye can see.	Ross.	Pyro-Soda.	Seed.	Platinum.
614 The Guernsey Herd.	"	"	"	"
615 Low Tide at Turbot's Cove.	"	"	"	"
616 Fahr Wohl.	"	"	"	Silver toned with Platinum.
617 Old Drawbridge, Kennebunkport.	"	"	"	"
618 The Shipyard. Evening.	"	"	"	"

Exposure and development, work of exhibitor.

MR. S. FRANCIS CLARKE, L.W.S.,

8 Uppgate, Louth, England.

*Louth and District Photographic Society and Lincoln Photographic Society.*

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
SEVEN AGES OF MAN.				
619 "The Infant."	Swift's Paragon.	Pyro-Am.	Castle.	Simplex Paper.
620 "The School-boy unwillingly to School."	"	"	"	"
621 "The Lover, sighing like Furnace."	"	"	"	"
622 "The Soldier, Jealous in Honor, Sudden and Quick in Quarrel."	"	"	"	"
623 "The Justice, in Fair, round Belly, with Good Capon lined."	"	"	"	"
624 "Lean and Slippered Pantaloon, with Spectacles on Nose."	"	"	"	"
625 "Last scene of all, that ends this strange, eventful history, is Sec- ond Childishness."	"	"	"	"

(The entire set of pictures were taken in a small back yard, surrounded by high walls, etc.)

626 A	The Wrestlers. (Instantaneous.)	Swift's Paragon.	Pyro-Am.	Ilford, White Label.	Simplex Paper.
B	"	"	"	"	"
C	"	"	"	"	"
D	"	"	"	"	"
E	"	"	"	"	"

Exposures, development, and prints, work of exhibitor.

MRS. S. F. CLARKE,

8 Ugate, Louth, England.

*Louth and District Photographic Society.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
627	The Village Blacksmith.	Swift's Rapid Paragon.	Pyro-Am.	Castle.	Simplex Paper.
628	A Greek Study.	"	"	"	"
629	Curiosity.	"	"	"	"
630	After Mass.	"	"	"	"

Exposures, developments, and prints, work of exhibitor.

MR. THOMAS MANSELL,

Avondale, Westwood Park, Southampton, England.

*Amateur Photographers of New York.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
631	A "Cat's Cradle."	Dall. R. R.	Pyro-Am.	Ilford.	Albumen Silver.
	B " "	"	"	"	"
	C Wave Study.	"	"	"	"
	D " "	"	"	"	"
	E Henry VII. Chapel, Westminster Abbey.	"	"	"	"
	F White Tower, Tower of London.	"	"	"	"
	G Choir Screen, Westminster Abbey.	"	"	"	"
	H Banqueting Hall, Tower of London.	"	"	"	"
	I Dorothy Vernon's Bridge, Haddon Hall.	"	"	"	"
	J Water's Meet, Lynmouth.	"	"	"	"
	K Stybarrow Crag, Ullswater.	"	"	"	"
	L Stock Chyll Forge, Ambleside.	"	"	"	"
	M Loch Katrine, Ellen's Isle, and Ben Venue.	"	"	"	"
	N Loch Lomond, from above Falls of Inversnaid.	"	"	"	"
	O The Mill, Guy's Cliff, Warwick.	"	"	"	"
	P Sheep Study.	"	"	"	Carbon.
	Q Cattle Study.	"	"	"	"
	R Bonnie Milk-maid.	"	"	"	"

Exposures, developments, and prints, work of exhibitor.

MR. I. W. EVANS,

52 Darlington Street, Wolverhampton.

*Honorable Secretary Wolverhampton Photographic Society.*

		<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
632	A Only a Street Arab.	Pyro-Am.	Matchless.	Matt Surface Albumen.
	B A Bit of News.	"	"	"
	C A Street Arab.	"	"	"
633	A Tettenhall Wood, Wolverhampton.	"	Edwards Isochro.	Aristotype.
	B Henwood Lane.	"	"	"
	C Tettenhall Wood,	"	"	"

Exposures, development, and prints, work of exhibitor.

MR. S. TUDOR STRANG,

1728 Willington Street, Philadelphia.

*Columbia Scenographic Association.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
634	Yacht "Minerva" on the Delaware, opposite Philadelphia.	Bausch & Lomb Universal.	Pyro.	Seed 26x.	Omega Print.

All work of exhibitor.

MR. J. S. MASON,

196 Marlboro Street.

*Boston Camera Club.*

		<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
635	Portrait.	Pyro-Am.	Cramer.	Plain.
636	"			

Exposure and development, work of exhibitor.

MR. WM. GIBBONS PRESTON,

204 Dartmouth Street, Boston.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>
637	A "Aunt" Keziah Randall, and Great-grand-daughter, 108 Years Old.	Ross.	Eiko.	Film.
	B "Prince."	"	"	Seed.
	C House in Auburndale.	"	"	"
	D "Aunt Keziah's" House, Mattapoisett.	"	"	"
	E A Dewy Foreground.	"	"	"
	F An Old Smithy. Hermitage.	No. 5.	Kodak.	"
	G Court-house Tower, Savannah.	"	"	"
	H Portrait.	"	"	"
638	A A Shady Lane.	Ross.	Eiko.	"
	B "Oft in the Stilly Night."	"	"	"
	C Hydrangeas.	"	"	"
	D The Young Gardener.	"	"	"
	E Discussing the Account.	Beck.	Eiko-Hydro.	"
	F The Surgeon.	"	"	Ortho.
	G Gourd Blossoms.	"	"	"
	H Spider-web.	"	"	"
	I Winter Scene.	No. 5.	Kodak.	Seed.



NEGATIVE BY WILFRED A. FRENCH

A RURAL GROUP

HELIOTYPE PRINTING CO., BOSTON.



MR. ALFRED CLEMENTS,

39 South 10th Street, Philadelphia.

*Philadelphia Society.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
639	Cocoonut Trees at Lake Worth, Florida.	Wray 13 in.	Pyro-Soda.	Carbutt Ortho. 23.	Platinotype.
640	Tropical Scene, Lake Worth, Florida.	"	"	"	"
641	Gypsy and Child, Normandy.	Grubb 8 in.	"	Abney.	"
642	On a Normandy Farm.	"	"	"	"
643	Normandy Cottages.	"	"	"	"
644	An English Roadway.	"	"	Carbutt Ortho.	"

All work of exhibitor.

MEMBERS MYSTIC CAMERA CLUB,

Medford, Mass.

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
645	Mr. Will C. Eddy. A Nahant Breaker.	Alvan G. Clark.	Hydro.	Eagle.	
646	" Joseph H. Wheeler. Picking Daisies.	Darlot.	Pyro.		Albumen.
647	" Elmer E. Pitts. Lone Fisherman.	Euryscope.	Hydro.	Harvard.	"
648	" John F. Wade. Portraits.	"	Pyro.	Eagle Ortho.	Bromide.
649	" Gilbert Hodges. Pulpit Rock, Nahant.	Codman Ortho.	"	Eagle.	Albumen.
650	" John F. Wade. Portrait.	Euryscope.	"	Eagle Ortho.	Bromide.
651	" Geo. L. Stone. The Bend by the Willows.	Dallmeyer R. R.	"	Harvard.	Albumen.
652	" W. F. Thode. The Little Plumber.	No. 2 R. H. Darlot.	"	Standard 50.	"
653	" B. D. B. Bourne. Winter Hill Sta- tion, B. & L. R.R.	Alvan G. Clark.	Hoover's Potash.	Seed 26x.	"

MR. C. G. HINE,

137 Broadway, New York.

*Society Amateur Photographers, New York.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
654	A Winter Scene. } B " } C " } D " } E " } F " } G " } H " }	Optimus.	Pyro-Potash.	Cramer.	Aristo.
		Beck.	"	A. & R. Film.	"
		Optimus.	"	Cramer.	"
		Beck.	"	A. & R. Film.	"
		Optimus.	"	Cramer.	"
		Beck.	"	A. & R. Film.	"
		"	"	"	"
		"	"	"	"

				<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>	
655	A	Cloud Effect.	} December.	Optimus.	Pyro-Potash.	Cramer.	Aristo.	
	B	"		"	"	"	"	
	C	"		"	Beck.	"	"	"
	D	"		"	"	"	"	"
	E	"		"	Optimus.	"	"	"
	F	"		"	"	"	"	"
656		Early Spring.		Beck.	"	A. & R. Film.	Plain Silver Paper.	
657		Col. Washington's Headquarters (1755), Winchester, Va.		Dallmeyer.	"	Cramer.	"	
658		Blue Monday.		"	"	"	Blue, on Jap. Tissue Paper.	
659		Snow Scenes. Prints.	A, B, D, E, F.	Beck.	"	A. & R. Film.	Toned Blue Prints.	
660		"	C, G.	Optimus.	"	Cramer.	Untoned Blue Prints.	

All work of exhibitor.



LANTERN SLIDES.

MRS. S. F. CLARKE,

Louth, England.

*Louth and District Photographic Society.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>	
1	1	Swift's Rapid Paragon.	Pyro and Ammonia.	Mawson.	Reduction in Camera.	
	2					
	3					
	4					
	5					
	6					
	2					7
						8
						9
						10
						11
						12

MR. O. A. EAMES,

Boston, Mass.

*Boston Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
3	A	Euryscope.	Pyro-Soda.	Cramer.	Reduction.
	B	"	"	"	"
	C	"	"	"	"
	D	A. G. Clark.	"	"	"
	E	Euryscope.	"	"	"
	F	Darlot.	"	"	"
4	A	Euryscope.	"	"	"
	B	"	"	"	"
	C	Darlot.	"	"	"
	D	Euryscope.	"	"	"
	E	Darlot.	"	"	"
	F	A. G. Clark.	"	"	"

Original negative and slide, work of exhibitor

MR. CHARLES L. MITCHELL, M.D.,

1016 Cherry Street, Philadelphia, Pa.

*Photographic Society of Philadelphia.*

			<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
5	1	Interior of Church at Mølmen, Norway.	Beck.	Hydro-Eiko.	Eastman.	Mitchell's Lantern Slide Developer.
	2	The Rauma River below Stueffloten, Norway.	Steinheil.	"	"	"
	3	The Midnight Sun near Tromsø, Norway.	"	"	"	"
	4	Group of Lapps and Reindeer,	"	"	"	"
	5	View on the Eikisdal Vand,	"	"	"	"
	6	The Mardöla-fos, Eikisdal Vand,	Ross.	"	"	"
6	7	The Eikisdal Vand, near Reitan,	Steinheil.	"	"	"
	8	In the Gorge of the Norangdal,	Ross.	"	"	"
	9	Early Morning in the	"	"	"	"
	10	The Kvittegg (Mt.),	Steinheil.	"	"	"
	11	View on the Geiranger Fjord,	Ross.	"	Carbutt.	"
	12	First View of the Djupvand, Geiranger, Norway.	"	"	"	"
7	13	The Djupvand and Hut, Geiranger, Norway.	"	"	Eastman.	"
	14	View at Faleide looking towards Utirk, Norway.	Steinheil.	"	Carbutt.	"
	15	The Loen Vand, Norway.	Ross.	"	Eastman.	"
	16	" " " at Vasenden, Norway.	Steinheil.	"	"	"
	17	The Olden Vand, from Sunde,	"	"	"	"
	18	Mundal, Fjaerland Fjord,	Beck.	"	"	"
8	19	On Fjaerland Fjord,	Steinheil.	"	"	"
	20	Gudvangen and the Naero Fjord,	Ross.	"	Carbutt.	"
	21	View in the Naerodal,	Beck.	"	"	"
	22	The Naerodal from Stalheim,	"	"	Eastman.	"
	23	General View of the Eidsfjord Vand, Norway.	Steinheil.	"	"	"
9	24	Road by the Eidsfjord Vand, Norway.	Ross.	"	Carbutt.	"
	25	The Sor Fjord, Hardanger,	Steinheil.	"	Eastman.	"
	26	The Skars-fos and Lote-fos Hotel,	"	"	Carbutt.	"

All work of exhibitor.

MR. ROBERT S. REDFIELD,

3706 Walnut Street, Philadelphia, Pa.

*Photographic Society of Philadelphia.*

			<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
10	A	Study of Sheep.	Ferrous Oxalate.	Eastman.	Gelatine.
	B	Navigation.	"	"	"

		<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
C	Mending their Ways.	Ferrous Oxalate.	Carbutt.	Gelatine.
D	Warranted Safe and Gentle.	"	Eastman.	"
E	Hesitation.	"	"	"
F	Under the Haystack, Fast Asleep.	"	"	"
11	A A Black Beauty.	"	Carbutt.	"
	B A Morning by the Brook.	"	"	"
	C A Study in Spherical Geometry.	"	"	"
	D A Berkshire Hillside.	"	"	"
	E Making Friends.	"	Eastman.	"
	F Grinding Toil.	"	"	"

All work of exhibitor.

Miss ELIZABETH ALMY SLADE.

11 West 10th Street, New York.

*Amateur Photographers of New York and Portrait Photographic Club.*

			<i>Print.</i>
12	1 The Midnight Sun, Norway.		By Reduction. Hydrochinon Developer.
	2 "Child-life," Holland.		"
	3 "Off for a Drive," Holland.		"
	4 "An Idle Moment," Holland.		"
	5 "Industry," Holland.		"
	6 "The Home of a Dutch Peasant," Holland.		"

All work of exhibitor.

Miss EMILIE V. CLARKSON.

112 E. 23d Street, New York.

*Amateur Photographers of New York.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
13	1 Moonlight on the Racquette.	Beck.	Pyro-Soda.	Cramer Banner.	Hydrochinon Developer.
	2 Winter.	Ross.	"	"	"
	3 Contentment.	Beck.	"	"	"
	4 After J. G. Brown.	"	"	"	"
	5 Just Out.	Ross.	"	"	"
	6 Cinderella.	"	"	"	"
14	7 In the Haycock.	"	"	"	"
	8 The Old Story.	"	"	"	"
	9 The Haymaker.	"	"	"	"
	10 In Nature's Mirror.	"	"	"	"
	11 Bringing in the Christmas Pudding.	"	"	"	"
	12 Midsummer-Night's Dream.	"	"	"	"

All work of exhibitor.

MR. ALFRED STIEGLITZ,

14 E. 60th Street, New York.

*Amateur Photographers of New York.*

			<i>Plate.</i>	<i>Developer.</i>
15	1	On the Shores (Lake Como).	Carbutt.	Hydrochinon.
	2	An Unwilling Bath.	"	"
	3	Biarritz.	"	"
	4	In Central Park.	"	"
	5	Central Park.	"	"
16	6	Cortina (II.).	"	"
	7	View from Oak Lawn.	"	"
	8	Maria.	"	"
	9	After the Storm.	"	"
	10	Wetterhorn.	"	"
	11	Lago di Misurina.	"	"
17	12	Open Air Portrait.	"	"
	13	Sun and Shade.	"	"
	14	After the Rain.	"	"
	15	A Summer Afternoon.	"	"
	16	Weary.	"	"
	17	Village Smithy.	"	"
18	18	At the Brook.	"	"
	19	The Last Load.	"	"
	20	Street in Bellagio.	"	"
	21	Cortina (I.).	"	"
	22	A Nook in Pallanza.	"	"
	23	November Days.	"	"
19	24	Hallstadt.	"	"
	25	Interlaken.	"	"
	26	The Card-players.	"	"
	27	The Wanderer's Return.	"	"
	28	Winter in Berlin.	"	"
	29	Venezia.	"	"
20	30	Löwenbrücke, Berlin (Autumn).	"	"
	31	" " (Winter).	"	"
	32	Moonlight Effect on Lake George.	"	"

Original negatives and all, work of exhibitor.

MISS CATHARINE WEED BARNES,

Western Avenue, Albany, N.Y.

*Amateur Photographers of New York.*

			<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
21	1	Watching the Snow-birds.	Dall. W. A.	Eikonogen.	Allen & Rowell.	Dry Plate.
	2	Statue of Robert Burns.	"	"	"	"
	3	Cinderella.	"	"	"	"
	4	Home-made Statues.	"	"	"	"
	5	Greek Study.	"	"	"	"

			<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
22	6	Look in Mother's Eyes.	Dall. W. A.	Eikonogen.	Allen & Rowell.	Dry Plate.
	7	Portrait Prof. Chas. Ehrmann.	"	"	"	"
	8	Entrance Hall.	"	"	"	"
	9	Drawing-room.	"	"	"	"
	10	Room for One More.	"	"	"	"
	11	Through the Woods.	"	"	"	"
23	12	"The world forgetting, by the world forgot."	"	"	"	"
	13	Early Morning.	"	"	"	"
	14	At the Source.		Eikonogen Intensified with Silver.	"	"
	15	Seven Times One. (Jean Ingelow.)	"	"	"	"
	16	Seven Times Five. "	"	Eikonogen.	"	"
	17	Seven Times Six. "	"	"	"	"
	18	By Still Waters. "	"	"	"	"

All work of exhibitor.

MR. H. A. LATIMER,

*Boston Camera Club.*

			<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
24	1	Yacht "Hypatia,"—Cruising Race. Ross Port, Sym.	Ross Port, Sym.	Pyro Soda.	Eastman.	Dry Plate.
	2	Sunset, Marblehead, Mass.				"
	3	King Philip, Marblehead.				"
	4	Parlor of the Ponce de Leon.				"
	5	Old Witches' House, Deerfield, Mass.				Wet.
	6	The Antiquarian of Deerfield, Mass., in his favorite corner.				Dry.
25	1	Sunset, Ware River, Nantasket, Mass.				"
	2	Mt. Washington Signal Station in October.				"
	3	Amusing the Baby.			Carbutt.	"
	4	South Fork Falls, Yosemite Valley, Cal				"
	5	Yosemite Fall (2,634 feet high).			Eastman.	"
	6	The Woods in Autumn.				Wet.
26	1	North Dome, Yosemite Valley.			A. & R.	Dry.
	2	The River Path, Rockledge, Fla.				Wet.
	3	" " " "				"
	4	Tropical View on Indian River.				"
	5	Old Wreck, Indian River.			"	"
	6	Surf, Pt. Lobos, Monterey, Cal.				"

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>	
27	1	In Ballast.	Ross Port. Sym.	Pyro-Soda.	A. & R.	Dry Plate.
	2	Yacht.	"	"	"	"
	3	Surf, Marblehead, Mass.				Wet.
	4	Natural Bridge, Va.			"	Dry.
	5	Street View, Monterey, Cal.			"	"
	6	A Cuban Hut, Campo Florido, Cuba.			"	"
	1	Oldest Inhabitant, Silver Springs, Fla.				Wet.
	2	River View, Silver Springs, Fla.				"
	3	City Gates, St. Augustine, Fla.				"
	4	Verena, Marblehead.				Dry.
	5	The River Road, Palatka, Fla.				"
	6	View on Charles River.				"

All work of exhibitor

MR. EDGAR G. LEE,

Cullercoats, Newcastle-on-Tyne.

*Honorary Secretary Newcastle-on-Tyne Photographic Association.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>	
28	1	Sunny Hours.	Single.	Hydroquinone and Carbonate Potass.	Edwards' Instantaneous Isochromatic Plates.	Gelatine Bromide L. Plates.
	2	The Evening Hour.	Doublet.	"	"	"
	3	Rest and Refreshment.	"	"	"	"
	4	The Smoky Tyne.	"	"	"	"
	5	The Gypsies.	Single.	"	"	"
29	6	Sunlight and Shadow.	"	"	"	"
	7	The Brook.	Doublet.	"	"	"
	8	Outward Bound.	"	"	"	"
	9	The Hay Harvest.	"	"	"	"
	10	By the Old Mill.	Single.	"	"	"
	11	An Autumn Sunset.	Doublet.	"	"	"
	12	The Student.	"	"	"	"

All work of exhibitor.

MR. JOHN W. DUNN,

3418 Meramec Street.

*St. Louis Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
30	A "If I had a donkey that wouldn't go," &c.	Hermagis.	Pyro.	Seed.	Ferrous Oxalate. Carbutt L. S.
	B Balanced Rock, Garden of Gods, Colo.	Steinheil.		Eagle.	"
	C Mountain Valley, near Empire, Colo.	Hermagis.		Seed.	"
	D "The Bell(e)s."	"		"	"
	E Crossing Clear Creek, Colo.	"		"	"
31	F Georgetown Pass, Colo.	"		"	"
	G Mountain Climbing, Colo.	Steinheil.		Carbutt B.	"
	H Caught in the Ice, St. Louis.	Hermagis.		Seed.	"
	K Sitting for his Picture.	"		"	"
	L At the Well.	"		Cramer B.	"
	M At the Spring.	Steinheil.		Seed.	"
	N Altar in Sacred Heart Convent, St. Louis.	Hermagis.		"	"
32	O Meramec River at Glencoe, Mo.	Steinheil.		Cramer B.	"
	P Off Cape Ann.	Hermagis.		"	"

MR. WILLIAM M. BUTLER,

2636 Osage Street, St. Louis.

*St. Louis Camera Club.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
33	95 Levee, North of Bridge, St. Louis.	No. o Eury-scope.	Pyro.	Seed.	Ferrous Ox.
	155 Stallion "Louis Napoleon, Jr."	"	"	"	"
	11 Niagara Falls.	"	"	"	"
	A Cemetery Entrance, Jefferson Barracks.	"	"	Eastman's Film.	Hydrochinon.
	B On River des Peres, Forest Park, St. Louis.	"	"	"	"
	C Arch over Entrance to Cemetery, Jefferson Barracks.	"	"	"	"
34	D Officers' Quarters, Jefferson Barracks.	"	"	"	"
	E Out for a Ride.	"	"	"	"
	F Steamer "Grand Republic" on an Excursion.	"	"	"	Ferrous Ox.
	G Grand Avenue Bridge, St. Louis.	No. 5 Bausch & Lomb.	"	Seed.	Hydrochinon.
	H Rafting Logs on Upper Mississippi River.	"	"	"	"
	I A Picnic Party.	A. S. Aloe & Co.	"	"	Ferrous Ox.
	K Shakespeare, Tower Grove Park, St. Louis.	No. 5 Bausch & Lomb.	"	"	Hydrochinon.

All work of exhibitor.

## TRANSPARENCIES.

MR. CLARENCE B. MOORE,

1321 Locust Street, Philadelphia.

*Photographic Society of Philadelphia.*

	<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
1 A Florida Afternoon.	Darlot.	Pyro-Potash.	Seed 26.	} Carbutt A Plate and Oxalate Developer, ex- cept No. 5, developed with Hydrochinon- Eikonogen.
2 The New Slipper.	Beck.	Pyro-Soda.	"	
3 What's That?	Dallmeyer.	"	Stanley.	
4 Wissahickon Creek from Valley Green Bridge.	Francais.	Pyro-Potash.	Seed.	
5 Flo.	Beck.	Eikonogen.	Seed 26.	
6 A Brotherly Attention.	Francais.	Hydrochinon.	"	

Negatives and positives, work of exhibitor.

MR. WILFRED A. FRENCH,

Boston.

*Boston Camera Club.*

- 7 Old State House, Boston, Mass.
- 8 Ditto.
- 9 Historic Homestead at Quincy, Mass., erected in 1635.
- 10 Brook near Waterville, N.H.
- 11 Mad River, near Thornton, N.H.
- 12 Hyde Park (view of the Neponset River).

All work of the exhibitor.



MR. ROBERT L. BRACKLOW,

113 West 38th Street.

*Amateur Photographers of New York.*

		<i>Lens.</i>	<i>Developer.</i>	<i>Plate.</i>	<i>Print.</i>
13	Castle Rock, Marblehead Neck, Mass.	Gundlach Rectigraphic.	Pyro-Potash.	Carbutt's Special.	} Made by contact, electric light, on Carbutt's Ground Glass Transparency Plates; de- veloped with Hydrochinon.
14	Belleville Hotel, Belleville, N.J. Built in 1685.	"	"	"	
15	View on Second River, near Belle- ville, N.J.	"	"	"	
16	Washington Bridge, over Harlem River, New York. High Bridge in the distance.	Darlot W. A.	"	"	
17	View on the Bronx River, Bronx Park, New York.	Steinheil, Series II.	"	Seed 26.	
18	Egyptian Obelisk, Central Park, N.Y.	Gundlach Rectigraphic.	"	Carbutt's Special.	
19	St. Mark's Church, Second Ave., N.Y.	Darlot W. A.	"	"	
20	Vista, Main Street, Concord, Mass.	Gundlach Rectigraphic.	"	"	

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SPECLAL

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**B**oard of Judges.

Mr. J. M. Gaugengigl,  
Mr. F. P. Vinton,  
Mr. C. Howard Walker.

**C**ommittee of Arrangements.

Mr. George M. Morgan,  
Chairman.  
Mr. Henry N. Sweet,  
Mr. William Sumner Briggs,  
Of the Boston Camera Club.

